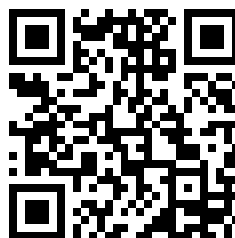

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ADDRESS

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THE

Ladies' Monthly Magazine,

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No. 517.

JANUARY, 1867.

VOL. 44.

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The pattern is for a lady measuring about 34½ inches round the chest, and 24 at the waist, and consists of back, side-piece of back; front, and side-piece of front. We have indicated the side-piece of the front, by a small notch at the level of the waist, which corresponds with a similar notch in the front, also at the level of the waist. By adding 12 or 14 inches extra length to this pattern, equally all round the bottom, it will do for an upper or second skirt. If used for the first or under-skirt, it must of course be lengthened at front, according to the length of train required.

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IMPROVED SERIES.

PATRONIZED BY THE QUEEN.



No. 517.

Vol. 44.

THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

ETC., ETC.

JANUARY 1867.

PRICE ONE SHILLING.

"THE WORLD OF FASHION" contains four beautifully engraved and coloured Plates of Fashion, from original designs made expressly for this work; one Plate of Millinery, Caps, Bonnets, &c.; one or two full-sized Patterns of the most fashionable style, cut out on thin paper. The letterpress contains full descriptions of all the Costumes, Millinery, &c., with ample and reliable information of all the changes of Fashion, in addition to Literature, Poetry, Reviews of the Operas, Theatres, &c., &c.

"THE WORLD OF FASHION" is the only Magazine published, that is really of practical utility to the Dressmaker, Mantle-maker, and Milliner, either in London or Paris: the direction of each portion of the Magazine, being entrusted to the Highest Authority in that special department.

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ADDRESS TO LADIES AND SUBSCRIBERS OF "THE WORLD OF FASHION."

A question that is often asked is—"Why the sale of the 'WORLD OF FASHION' is so immensely larger than any other Fashion Magazine published either in London or Paris?"

We will in a few words state the answer.

In the first place, it is the *longest established*—viz. *Forty-two Years*: all the other works, both French and English, are of recent date.

The immense sale of "THE WORLD OF FASHION" enables the Proprietors to pay all their Artists most liberally; consequently they have secured this work *ALL THE FIRST-RATE TALENT* that can be found in London and Paris.

Their immense sale likewise enables them to sell the "WORLD OF FASHION" *cheaper* than any other Magazine. The price of the "WORLD OF FASHION" is

ONLY ONE SHILLING!

while the French Magazines are Eighteenpence and Two Shillings each number. Another advantage the "WORLD OF FASHION" has, is that it contains *one more Coloured Plate*, and each Plate contains one more Costume than is found in any of the French Magazines, consequently the "WORLD OF FASHION" has *SIX MORE COSTUMES* than are given in those Publications.

The MILLINERY PLATE has also a greater variety than any other Magazine, and contains bonnets, head-dresses, &c., selected from the choicest productions of the first Parisian Modistes.

The "WORLD OF FASHION," in each Number, always contains one or two

FULL-SIZED PAPER PATTERNS.

cut out ready for use. Some of the French Works give no Pattern at all; others a Pattern which takes a considerable time to cut out, and is often found perfectly useless.

In comparing the "WORLD OF FASHION" with the other English Fashion Works, the advantages on the side of the "WORLD OF FASHION" are these:—

It is much superior in the Designs, Engraving, and Colouring, and always gives representations of the Fashions that are *actually worn*. Other Magazines contain often mere *fancy Sketches* of Dresses that were *never made up*, and are at times the very opposite to the Fashion of the day, which has caused *great disappointment and vexation* to those Ladies who have consulted them.

Therefore, it will be seen that the "WORLD OF FASHION"

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Published in London or Paris.

Its *high and extensive* patronage enables the Proprietors to secure the *earliest intelligence* of every *Change in Fashion*.

Experience has proved, that the *Full-sized Paper Patterns* given with each Number are actually worth more than the price charged for the Magazine. It is this advantage that has caused many Ladies, who formerly only purchased a Magazine once or twice in twelve months, now to procure the "WORLD OF FASHION" all the year round.

Many Ladies are often disappointed by not being able to procure the "WORLD OF FASHION," in consequence of having given their orders for it too late in the month; the Proprietors, therefore, respectfully intimate, that Ladies should give their orders either quarterly, or a few days before the first of the month.

"THE WORLD OF FASHION" FOR FEBRUARY

Is now in preparation. Our Artistes des Modes are engaged in selecting the most superb and elegant Dresses, Mantles, Pale Hats, Bonnets, &c., for the Winter Season, which are being patronized by the élite of the Aristocracy of London and Paris.

The "WORLD OF FASHION" now removes the difficulty, at one time experienced, of gaining a correct knowledge of the styles worn in high life; and Ladies, Milliners, and Dressmakers have no occasion to go to Paris for Fashions, since every new style, which is produced upon the Continent, is published immediately in the "WORLD OF FASHION," generally one month earlier than in any of the French publications; and it is for this reason that our Magazine is now so early sought after and consulted by Ladies, and all the leading Milliners and Dressmakers.

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In all irritations of the skin, sores, ulcers, burns, or scrofulous enlargements of any kind, Holloway's Ointment presents a ready and easy means of cure. It manifests a peculiar power in restraining inflammation, removing stagnation, cooling the heated blood, and checking all acrimonious and unhealthy discharges.

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Diseases incident to early life fall more under the management of the mother than the medical man. Holloway's Ointment should therefore be regarded by her as a "Household Treasure," as it never fails in bringing out the rash in measles and scarlatina; and for the removal of all skin diseases, its effect is miraculous.

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EDITED BY LOUIS DEVERE.

PUBLISHED ON THE 1st OF EVERY MONTH.

PRICE ONE SHILLING ONLY.

Each Number contains.—Five Steel-plate Engravings, viz., Three Coloured Plates of Fashion, from original designs, and two Plates of small patterns for garments, with one or two

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PLATE THE FIRST

COSTUME FOR HOME.

Fig. 1.—Dress of light brown silk : it is made *en redingote*, that is to say the body

has a collar and a lapel or *revers* turned back. This dress is of the *Princesse* form, without seam at waist and is made to imitate an opening in front of skirt: this opening is edged by a narrow black velvet, enriched with jet beads; and this trimming is continued on to the front edge of body, the *revers*, and the collar. On each *revers* is a small colored button. The cuffs and *epaulettes* are trimmed to correspond.

PROMENADE COSTUME.

Fig. 2.—Dress of green silk, trimmed near the bottom of skirt by two narrow bands of black velvet, with a row of jet buttons between them. Above this is a series of upright velvet bands, also with jet between them, which are continued up to the waist at equal distances. Loose-fitting *Peplum Paletot* of black velvet, with wide sleeves, of the pagoda form: this *Paletot* is almost covered by the trimmings, which consists of bands of *gauffred passementerie*, enriched with jet beads. All the edges of this *Paletot* and the cuffs, are trimmed by bands of grey fur. Bonnet of black velvet, trimmed with green ribbon and jet pendants.

PROMENADE COSTUME.

Fig. 3.—Petticoat of Maroon velvet, trimmed a little above the bottom edge, by three narrow rows of swans'-down. This dress is of grey silk, and has the skirt very short; the bottom edge being cut out in very large scallops, and each scallop divided from the others, by a long slit, left just above the point. These openings, and also the scallops, are edged with bands of swans'-down. Tight-fitting *Paletot* or *Casaque* of Maroon velvet. It has a *Ceinture* trimmed with swans'-down, and the skirt is very short, and made à *Peplum*, with points at the back, front, and sides. This skirt, as well as the body and sleeves, is trimmed by bands of swans'-down, and each of the points of the *Peplum*, terminates in a fancy silk pendant.

All the elegant *toilettes* on this Plate, are by Mme. CROISAT Rue de Richelieu.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of blue velvet; the skirt rather full, and trimmed at the bottom by a narrow band of swans'-down. Tight-fitting *Peplum* or *Paletot*, of the same material, also trimmed with swans'-down.

This *toilette* is by Mme. ELISE, 64, Rue de Richelieu.

COSTUME FOR HOME.

Fig. 2.—Dress of light brown or *Havana* silk. The bottom of skirt (except in the front) is trimmed by a narrow black silk ribbon, laid in moderately large scallops with a small button at the top point of each. At the front, this scalloped trimming, instead of being continued round the bottom, is carried up *en tablier* to reach the waist. The body is plain, and has tight sleeves, with black scallops at the bottom: brown silk *ceinture*, edged with black. Short Jacket without sleeves: it is of scarlet velvet, and fastens at the neck only: broad *revers* all down the front. The neck, the *revers*, and the armhole, are trimmed by bands of *Cluny* lace, and there are black velvet bows on each shoulder.

This costume is from the MAISON BOUDET, Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Dress of rich purple silk: at a little distance from the bottom, is a broad band of black velvet, having below it a series of trefoil-shaped ornaments, in very narrow black velvet. Above the broad band, and about half way between it and the waist, there is another series of these trefoils, but they are smaller, and wider apart than those at the bottom of skirt: they are joined to the waist by bands of black velvet: *ceinture* of black velvet. The body is plain and high, and is trimmed by the trefoil ornaments, which are placed up the fronts, on each shoulder, and at the cuffs. Short loose-fitting *Paletot* of black velvet, trimmed with narrow lace, black satin piping, and narrow bands of black velvet, piped with silk. The bottom edge of *Paletot* is cut in large vandykes, or rather pointed tabs. On each shoulder is a fancy button, to which are attached four long bands of velvet with jet fringe at the ends: two of these bands or ribbons fall over the sleeve, and the two longest are passed under the square pockets, and are continued to the bottom of the *Paletot*. The square pockets are edged round by similar bands of velvet, accompanied on the outside by a narrow black lace. At the back, there are two floating ends or ribbons.

This costume is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

PLATE THE THIRD.

EVENING COSTUME.

Fig. 1.—Dress à deux jupes; the first

skirt is of green *glacé* silk. The second skirt is of white muslin, *bouillonnée*, these *bouillons* being placed lengthwise, and separated from each other by rows of very narrow black lace: it is caught up at the sides by groups of roses, with buds and leaves. The body is of green silk, covered by the white *bouillons* and black lace to match the second skirt. On the chest a *bouquet* of roses. Short sleeves of white muslin. *Ceinture* of green silk, with floating ends at the back. Headdress and *brides Benoiton*, formed of narrow garlands of small roses. Scarf formed of pink silk, and black lace.

This *toilette* is by Mme. ELISE, 64, *Rue de Richelieu*.

BALL COSTUME.

Fig. 2.—Dress à deux jupes, the first skirt is of pink silk, and is trimmed towards the bottom by a band of white *Cluny* lace, dotted at intervals by very small bows of pink silk, fastened by pearl clasps. The second skirt is formed of muslin and white *guipure* lace, and is caught up at the left side by a broad pink ribbon, with a large bow and ends at the bottom, fastened by pearl ornaments with pendants. This ribbon is attached to the pink *ceinture*, by a small bow with pearl clasp and pendants. The body is of pink silk, covered by the *guipure* lace; it is edged on the top by a band of silk, fastened at the back, on the shoulders, and at the front, by small bows with pearl clasps and pendants. This band is continued from beneath the bow in front, to join the bow at the left side of *ceinture*. Full *Chemisette* of white muslin. Headdress of *Marguerites*.

This *toilette* is by Mme. RABOIN, 65, *Rue Neuve des Petits Champs*. The *Coiffure* is by RANDON, 54, *Rue de Seine*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes, and a *Peplum*, all of blue silk, trimmed with bands of white *guipure* lace, enclosed between narrow pipings of the same silk. The *Peplum* skirt is edged by two rows of lace, joined by a row of piping in the centre; the openings at the sides are trimmed to correspond, and are finished at the top by *rosettes* of blue silk, surrounded by frills of white lace. *Chemisette* of white muslin, and extremely low body of blue silk, edged at the top by the white lace, and having a blue *rosette* on the chest. *Bouffant* sleeves of blue silk, edged with the lace. *Ceinture* of blue silk, covered with a band of white lace.

This *toilette* is from Mme. PROST & Co., 51, *Rue La Fayette*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress à deux jupes: the first skirt is of white muslin, and consists entirely of rows of *bouillons*, separated by very narrow black lace: the *bouillon* at the bottom of skirt, is larger than the others. The second skirt is of pink silk; it is quite plain, and is gored so as to be without fullness or plaits at the top. It is short in front, and forms a *queue* or train behind, and is caught up on the left side, by a group of *Eglantine* or wild roses. It is edged all round with a black lace and a pink *râching*, and this lace and *râching* is continued up from the *bouquet* of *Eglantine*, to meet the *ceinture*; this *ceinture* consists of a deep *râching* of pink silk. The body is of white lace *bouillonnée*, and trimmed with black lace like the under skirt. It is ornamented *en écharpe*, by a branch of *eglantine*. Short *bouillon* sleeves, with *epaulettes* of black lace and pink *râching*. *Coiffure* mixed with *eglantine*, and narrow pink velvet.

This *toilette* is by PROST & Co., 54, *Rue La Fayette*.

EVENING COSTUME.

Fig. 2.—*Sortie du Bal* of white *mousseline de soie*. It is of the *bournois* form; is dotted all over with small gold spots; and is edged by two narrow gold bands or cords. Gold tassels at the neck, and on the hood. It might, if preferred, be lined with white silk or satin, which would render it much warmer.

PROMENADE COSTUME.

Fig. 3.—Dress of sea-green silk, made with double skirt; the first skirt having at the bottom a deep flounce of white lace, headed by a garland of rose-leaves. The second skirt forms a *tunique*, open in front; the sides of opening reaching to the bottom of the under skirt, and fastened to it by two large *bouquets* of roses: it forms a long train at the back: *ceinture* of green silk, with sash and bow at the back. Green silk body, edged at the top by a narrow garland of leaves. The front of body and skirt, are ornamented in a very novel manner, by five long lappets of white lace, each lappet fastened to the body by a small rose, and to the skirt by a larger rose. These lappets narrow from the top to the waist, where they pass under the *ceinture*; they then gradually widen towards the bottom. *Coiffure* with roses and garlands of leaves.

This costume is by MME. RABOIN, 67, *Rue Neuve des Petit Champs*. All the *Coiffures* on this Plate are by MONS. RANDON, 54, *Rue de Seine*.

PLATE THE FIFTH.

No. 1 is a FANCHON BONNET of violet velvet, dotted all over with jet beads. It is of a very novel shape, forming a point in front, which is ornamented by jet pendants. At the top is a circlet, formed of folds of the same velvet, edged by a frill of black lace: a violet feather at the left side. Strings of velvet to match. This bonnet, and No. 10, are by MME. MARIE LEMAITRE, *Boulevard des Capucines*.

No. 2 is a BONNET, of black velvet, with strings of black silk attached to the bonnet by groups of roses and leaves on each side. It is trimmed in front by fullings of black lace, and has black lace *brides*, fastening under the chin by a small rose. At the back there is a *bandeau* of *ponceau* velvet, and a rose near the right side. At the edge, and falling over this *bandeau*, is a fringe of jet pendants; and a handsome jet ornament is placed close to the edge of bonnet. MME. MARIA BOIREAU, *Boulevard Montmartre*.

No. 3 is a CAP of white lace, and embroidered muslin laid over pink silk, and trimmed with pink ribbon. It is from the MAISON AUBREY SŒURS, *Rue Lafitte*.

No. 4 is a FANCHON BONNET of black velvet, *brillianté*, or dotted with jet beads. It is edged all round with black lace, and this lace is continued all along the sides of the strings. In front a group of roses with buds and leaves, and two rows of fancy berries imitated in jet. This bonnet is by MME. HIBERT, 10, *Rue St. Lazare*.

No. 5 is a ROUND HAT of black velvet, trimmed with Peacock's feathers. It is from the MAISON DREOL, *Boulevard Montmartre*.

No. 6 is a COIFFURE, or Evening Head-dress, formed of scarlet velvet. At the top there is an elegant white feather, tipped with pearls, and this feather is fastened by a bow of the velvet, and heart-shaped pearl ornament with pendants. At the back there are several of the heart-shaped ornaments, which form the fastenings for seven or eight strings of mixed pearls. This choice *coiffure* is by MME. ESTHER.

No. 7 represents a muslin CHEMISETTE, trimmed with insertion and narrow *Valenciennes* lace. Over it is worn a *Caraco* or

Jacket without sleeves: it is of rose-colored silk, and is bordered all round by rows of small jet beads, and is edged by a band of swans'-down. It is from the MAISON GOLDBERT, *Boulevard des Capucines*.

No. 8 is a FICHU of white lace, to be worn over a low body, for a Dinner or Home *Toilette*.

No. 9 is a novel and elegant COLLAR, formed of a *bouillon* of white *tulle*, crossed by loops of narrow black velvet, and fastening in front by a bow of the same.

No. 10 is a BONNET of grey felt. It is of a most novel shape, having an ordinary crown, and a peak in front like that of a gentleman's cap. All round the crown is a band of scarlet velvet, enriched by small jet ornaments, on the left side is a plume of black feathers, fastening by a jet brooch. Strings of *ponceau* or scarlet velvet. The bonnet, and also the peak, are edged all round by narrow bands of the scarlet velvet, crossed at intervals by leaf-shaped jet ornaments. In place of the cap there is a plaited band of the scarlet velvet. This very original bonnet (and also No. 13), is designed by Mmes. BRIE ET GEOFFRIN, *Rue Richelieu*.

No. 11 is a FANCHON BONNET of black velvet; at the top a band of black velvet is carried all round the crown, and forms a heading for a netted fringe of jet beads and balls. Strings of black *moiré* silk, attached to the bonnet by large jet stars. At the left side a large red rose. At the front edge there is a series of large jet ornaments, and in place of a cap there are some fullings of black velvet, with rose-buds and leaves.

No. 12 is a BONNET of black velvet, edged at the back by a fancy jet fringe. The front of bonnet is nearly covered by large lappets of black lace, and a group of large roses with buds and leaves. No cap, but in place of it there is a group of small rose-buds, and a band of black velvet edged with jet fringe. Strings of pink silk. This bonnet is by MME. PERROND, *Rue Vivienne*.

No. 13 is a BONNET, formed entirely of narrow plaits or folds of purple velvet. At the back this bonnet forms a very sharp point, and the front edge is trimmed by a broad band of black lace, embroidered with jet, which is continued on to the strings: these are of silk to match. At the left side is a black feather, and a small fancy bird. In front there is a *bandeau* of the same velvet, and the edge of front is enriched by a row of fancy jet pendants, imitating fuschias.

LOVE IN ITS GLORY:

A TALE.

"Gentle soul,
That ever moved among us in a veil
Of Heavenly lustre; in whose presence thoughts
Of common import shone with light divine,
Whence we drew sweetness, as from out a well
Of honey, pure and deep: thine earthly form
Was not the investiture of daily men:
But thou didst wear a glory in thy look,
From inward converse with the spirit of love."

"MAN'S LOVE," says Lord Byron, "is of his life a thing apart—'tis woman's whole existence"; but Byron, who was scarcely sincere in anything, might have avoided a vindication, if it had been called for. There is no one that will deny the strength and constancy of woman's love: its beauty, its perfection, and its holiness: the great works which it has achieved, and the glory which it has thrown around its object's existence, as well as around itself, are matters of fact, which it is delightful to refer to and to ponder on. For the exaltation of woman's love it is not necessary to depreciate that of man.

Man has been known to love as truly and as devotedly as woman: to enthrone the idol of his life in that "thing of beauty which is a joy for ever," a perfect Home: dedicating thoughts, heart, and life itself, to the consummation of her happiness. There are passions awakened in the battle of life, which seem to distract attention, and wherein the one engrossing affection may appear to be absorbed; but it is not so: when the fight is over, the man, victor or vanquished, returns to the dear shrine of the saint of his life, to divide his joy with her, or find a consolation.

Such were the thoughts of Eldred Marchington, Lord Sandistowne's son, who had wooed and won the sweet affections of Helena Marsdon, one of those frank, generous, and at the same time highminded girls, who impart dignity and grace to their sex, whilst conferring happiness on man. To describe such girls is an impossibility, because no words can convey the spirit of the character; and without that, any description must be unavailing. Sometimes you might have looked at Helena Marsdon and wondered what Eldred Marchington could have found in her appearance to bear out his enthusiastic commendations; but at other times you would be entranced in her presence, and have felt warranted in the belief

that the days are not passed when angels walked this earth, in converse with the sons of man.

There must be a moral beauty—a harmony of soul—to constitute physical perfection: and this "divine accord" was possessed by Helena. Yet Helena Marsdon was no sentimentalist. She was not a distracted-looking girl, with thoughts too great for utterance: she had no misgivings of the world's appreciation of her merits, for indeed she had no thought of her merits at all: she did not wander by a brook's side, with a book of poetry in her hand, nor with a lover by her side in shady places at mid-day in the summer time, talking and hearing him talk romance; and cooing like doves, or sighing like furnaces, when their power of romantic conversation was exhausted.

Helena was gay of heart; her laugh was the merriest; and, it must be confessed, sometimes she laughed the loudest of her lively companions. Some of those companions insinuated that she was a coquette: others described her as a flirt. A fribble of the supreme order, Lord Floss, at one time, in virtuous indignation, assigned to himself the task of inducing Helena to fall in love with him, and then declaring her folly. But Helena detected the artifice, and the vain youth's impertinence was followed by dismissal from her father's house, where he was a visitor.

No: there was but *one* being to whom the heart of Helena turned, as the flower turns to the sun. There were smiles, gay words, and pleasant thoughts, for all: but behind the lively veil there was a deep well of love, and that was given to Eldred Marchington.

This love was not all sunshine. There were storm clouds gathering, although the lovers perceived them not. Love knows no danger till it comes. Eldred's father was a man proud of his ancient lineage. His ancestors had come in with the Conqueror, and had fought and died at the victor's side: there had been wilful, passionate, and fearful men in the family, but there was no instance recorded of a sacrifice of high honour or of the introduction of plebeian blood. It had been a matter of deep concern to Lord Sandistowne, as to whether the father of Helena, Sir Simeon Marsdon, whose baronetcy dated no farther back than William the Third, could be admitted into family association. His friends, Lord Flamboy and the Earl of Unicorn, each of whom

had an immense pedigree, were antagonistic : but the Duke of Doublets and Lady Eudocia Proudorex (a supreme authority in matters of family lineage) were of opinion that if the baronetcy had only come in with the Hanoverian succession, it would have been too modern to warrant its acceptance in a matrimonial connection : but it having been conferred some few years earlier, and for eminent diplomatic services, the family pride of the Sandistownes would not be debased or injured by the alliance. This decided the matter ; and Eldred Marchington was allowed to love Helena.

Lord Phoenix Flamboy protested strongly against this decision. Lord Phoenix Flamboy was a saturnine man, some thirty-five years old, with a short, thin body, and a large, dark, flaccid head. A man of very ancient family, and very rich. He loved gold. He liked to see large hoards of it. Chests of iron, bound with brass, were by his bedside, and the chink of gold was often heard through half the night, as this feeble remnant of old lineage thrust his thin hands into the heap, and played with it as children on the sea-beach play with the sands there. This human gnome, whose heart's thoughts were engrossed with his gold, had felt a throb of something like human emotion for Helena Marsdon : and he presumed to give it the name of love.

When riches are placed in the balance, how often love touches the beam ! It was so in this case, as far as Lord Sandistowne was concerned ; for Lord Sandistowne, although of very ancient lineage, possessed but a small fortune. Lord Phoenix Flamboy, on the contrary, had riches which the world stood amazed at the contemplation of.

Sir Simeon Marsdon, besides his town house in Belgrave-square, possessed only a mansion and estate in Dorsetshire, to which the family retired after the London season ; whereas, Lord Flamboy had three old castles (two in a dilapidated condition) with walls of immense thickness, that had stood sieges and been scenes of dreadful orgies and affrays : with gloomy dungeons, and halls almost as gloomy. Lord Phoenix loved the dark : no one could there behold him fingering his precious gold : and the walls were so thick, the sounds of the precious metal, as he dashed the pieces about in idle play, could not be heard by the menials, whom he went in fear of, and therefore made professions of extreme poverty to them.

This miserable thin, weak, and sordid anatomy, looked up from his chests of gold,

and beholding Helena Marsdon, dared to think of loving her !

What would he not give to possess her ! It is the punishment of such men to be able to appreciate human perfection, without the ability to win its favour. As condemned spirits look from the burning lake to angels of light and beauty, so Lord Phoenix Flamboy looked up to Helena Marsdon.

He thought he should obtain her hand. He had faith in the sovereignty of his gold. He would pour it all out at her feet, in return for her smiles. Now did this man of money feel the value of his possessions. There were lords and ladies, all with daughters to settle in marriage, who had come smiling and flattering Lord Phoenix Flamboy ; and he knew what their smiles and flattering meant. He put them aside with a sneer and a jest ; but here was a girl who had laughed and sported with him—had even in the liveliness of her humour, satirized his faults and follies—had treated his mighty wealth as dross, not worthy of a thought, and his pedigree as an old almanac. Yet this despiser of all he held most dear, was regarded almost with idolatry ! It was more than regard : it was furious passion. For Helena Marsdon he would have beaten down his old castles to the dust, and wept his life out afterwards for having done so. For her he would have emptied his brass-bound money-chests, and been tempted to hang himself before the honeymoon had expired. It was a struggle that occurred with himself, before he went to Sir Simeon Marsdon to propose for Helena's hand : but when he had so far conquered his selfishness, he went forth with a proud and full confidence that Helena would be gratified with his offer, and be delighted to abandon Eldred for his sake.

It could not be possible that a new man, a person whose ancestry did not extend beyond the Orange dynasty, and whose forefathers might have been clothiers, would reject an alliance with a nobleman who represented the barons of the time of King Stephen.

But it *was* possible. Lord Flamboy's proposal was received with respect, and at the same time respectfully declined. The hand of Helena had been promised to Eldred Marchington, and the word of a gentleman was sacred.

"But, Sir Simeon," exclaimed Lord Phoenix, in unexpected embarrassment, "do you know who I am ? The Flamboys were ennobled by King Stephen."

"Yes," coolly responded Sir Simeon, "I have heard that your ancestors carried a light for the King, when he went on some discreditable expedition."

Lord Flamboy stared, and twisted his moustache, which was long, and curled upwards. He felt insulted, but could not exactly comprehend how. Forthwith he proceeded upon another expedition to Lord Sandistowne, and here he had a better prospect of success.

His manner was authoritative. "Your son, my lord, must think no more of Helena Marsdon!" he exclaimed.

"Why not?" asked the peer.

"I wish to marry her myself."

Lord Sandistowne was astonished.

"You need not stare at me in that way," moodily exclaimed Lord Phoenix. "What I say, I mean; and what I mean, must come to pass."

Lord Sandistowne was silent. His estates were deeply mortgaged to Lord Phoenix, and the interest not having been paid, the mortgagee had threatened to foreclose. Argument with the infuriate lover was useless: and Lord Sandistowne, to save himself, was obliged to promise that he would order his son to separate himself from Helena.

Orders for love! Whenever did love submit to orders?

Eldred refused to obey. The heart of Helena was in his keeping, and no earthly power should make him betray his trust.

And then what followed? Lord Sandistowne could not raise the ten thousand pounds required for the redemption of his estates. He had been a spendthrift, a profligate, in his youth; and now the penalty had to be paid. That penalty involved the sacrifice of his son's happiness, and also a young girl's heart.

Eldred was to be disinherited. His father, driven to madness by the determination of Lord Flamboy, and the steady resolution of Eldred not to relinquish Helena, had the pen in his hand to disinherit his son; the papers were there, and so were the solicitors to sign—when the old peer fell back inanimate, and the doctors that were sent for pronounced him dead.

The first command of the new Lord Sandistowne was that Lord Flamboy and his legal tribe should be turned into the street.

Lord Phoenix was baffled of his revenge, for Sir Simeon Marsdon paid off the mortgage: and the loves of Eldred and Helena were crowned with happiness at last.

EYES AND STARS.

I LOVE the night, dear heart, because, like thee,
'Tis soothing, tranquil, and yet sternly grand.
Love! thou dost rule the very heart of me,
As the still night doth nightly rule the land.
I love the night, because thy glorious eyes
Are likeliest to its veil and mantle black;
And from their tender depths sweet gleams arise,
As shines athwart dense clouds the soft moon's track.

I love the night, because its light of stars
Seems like the halo that my love would place—
Yea, and hath placed—in fancy round thy face,
Which time ne'er alters nor estrangement mars:
But dearer still the dear night is to me,
Because it leisure gives to muse on thee.

It is wiser to prevent a quarrel beforehand, than to revenge it afterwards.

WIT without humanity degenerates into bitterness. Learning without prudence into pedantry.

PUT off repentance until to-morrow, and you have a day more to repent of, and a day less to repent in.

It is an old saying that Time waits for no man: but he is gallant enough to wait for the ladies.

LOVE is better than a pair of spectacles, to make every good thing seem greater which is seen through it.

HARSH words are like hailstones, which, if melted, would fertilize the tender plants they batter down.

MATRIMONIAL COMPLIMENTS—"I haven't another word to say, wife—I never dispute with fools."—"No, husband, you are very sure to agree with them."

PRIDE.—If you put on a proud carriage, people will want to know what there is in you to be proud of. And it is ten to one whether they value your accomplishments at the same rate as you do; and the higher you aspire, they will be the more desirous to mortify you.

COMPLIMENT TO A BAD SINGER.—A young lady, in company with a right reverend prelate, consented, after a long and coy resistance, to be led to the piano. When she sang, it was so badly, that as she finished, no one was found with sufficient heroism to express to the fair executant the collective thanks of the audience. In this straight his lordship arose, and crossing the room, said with his sweetest smile, "Thank you, Miss —, very particularly. Another time, when you say you can't sing, we shall know how to believe you."

The Theatres.

DRURY LANE.—The engagement of Miss Helen Faucitt at this theatre, whilst it proved the sincerity of the managerial promise of support to the legitimate drama, has afforded intellectual entertainment to the public. The thoughtful impersonations of this celebrated actress bring the creations of the great dramatic poets visibly before us, and enable us to see what was passing in their minds, as they wrote. Shakespeare's *Rosalind* is brought upon the stage with beautiful truthfulness, and in Mr. Knowles's play of *The Hunchback*, and Lord Lytton's *Lady of Lyons*, Miss Faucitt elevates and adorns the poetic conceptions of the grace of her own genius. Christmas, however, has come round again, and the great attractions of the theatres are the pantomimes. Drury Lane, as usual, is very strong in this description of entertainment, Mr. Chatterton supporting the olden character of the house by the splendid spectacle and comic points of the new pantomime which has been produced. It bears the title of *Number Nip, or Harlequin and the Gnome King of the Giant Mountains*: and when we state that Mr. Beverley has been engaged in the production of the scenery, our readers will be assured that the pictorial part of the entertainment is of the most brilliant description. The fairy scenery is magnificent, and the comic humour produces incessant laughter, the result of the combined exertions of the concoctors of the piece, and the abilities of the able pantomimists whose services are called into requisition.

COVENT GARDEN.—The holiday entertainments at this theatre (which is again devoted to theatrical purposes under the management of Mr. Mellon) consists of a new comic operetta, with the emphatic title of *Terrible Hymen*, and a grand comic pantomime founded on one of the famous eastern romances, and called *Ali Baba and the Forty Thieves, or Harlequin and the Genii of the Arabian Nights*. The operatic novelty is a light and pleasing trifle, and the grandeur and magnificence of the pantomime fulfil the expectations of those holiday-makers who look forward with certainty to a good pantomime at Covent Garden. The opening scenes are whimsical and amusing; and while Clown and Pantaloon begin their tricks, whilst Harlequin and Columbine "trip it on the light fantastic toe," the delight of the audience is unbounded. All the performers seem anxious to do their best to render the pantomime a great attraction, a piece of good fortune which it is certainly likely to experience.

THE PRINCESS.—The choicest piece of humour, and at the same time the most remarkable sample of original and clever acting now in London, is the Miss Miggs of Mrs. John Wood, in the drama of *Barnaby Rudge*, at this theatre; it is full of genuine fun, so unartificial and effective as to produce incessant laughter. Mrs. Wood is undoubtedly a great acquisition to the London stage, and the drama itself is so interesting, and the scenic effects so extraordinary, that the theatre is crowded every night, to witness the performance. The novel effects of the famous fire in "The Streets of London," are more than surpassed by the burning of the Warren, with its wonderful reality of appearance, and its varied grouping of rioters. The next scene again, representing the ruins of the Warren by moonlight, is a marvel of picturesque effect, and reflects great credit on the management.

THE LYCEUM.—The great attractiveness of *The Long Strike*, has caused this piece to be long retained in the bills. The new romantic drama entitled *Rouge et Noir*, in which Mr. Fechter makes his first appearance this season, is one of surpassing interest, and the rich and varied arrangement of the scenery, and the perfect manner in which it is put upon the stage, almost surpass expectation, and are more than equal to the high reputation which the Lyceum management has gained in this respect. Of the acting we can only

say, that Mr. Fechter displays even more than his well known degree of talent, and that he is most ably supported by a very powerful company.

THE NEW ADELPHI.—The new drama, entitled *A Sister's Penance*, has met with great success at this favorite house, which it deserves, for the story is interesting, and Miss Kate Terry acts the leading character with consummate ability. The piece is throughout well played. Miss Constance Roden has reappeared in the musical piece called *The Baronet Abroad*, and acts with spirit, whilst her singing is characterized with great taste and sweetness. The Christmas novelty at this house is a new burlesque by Mr. Byron, called *Mountain Dhu*. The dialogue is most amusing, and the acting is so excellent and the music so brilliant, that the piece cannot fail to prove a long and well-deserved success.

NEW HOLBORN THEATRE.—Mr. Sefton Parry's management of this theatre, is marked by great spirit and enterprise, and is proving highly successful. The house has been nightly crowded by the most attentive audiences, and *The Flying Scud* promises to be perhaps the most successful piece that Mr. Boucicault has produced this year. Many of the situations are of the most novel and exciting character, and are worked up in a very perfect style both by the author and the actors. Mr. Belmore is one of the most rising comedians of the day, and his engagement shows great judgment on the part of the management.

THE ST. JAMES'S.—One of the most successful dramas ever produced, is now proving an immense attraction at this fashionable theatre. *Hunted Down, or The Two Lives of Mary Leigh*, belongs more to the legitimate, than to the sensational class of drama, but it is full of genuine interest, and has many striking situations. When we name Mr. Boucicault as the author, it will be at once known that the dialogue is admirable, and that the plot is worked up in the most skilful manner. Miss Herbert, as the heroine of the piece, has a character which is in every way suited for the display of her great talents, and she succeeds fully in enlisting the sympathies of the audience, by the power, the feelings, and the intelligence, which she displays.

THE STRAND.—The Christmas novelty at this pretty little theatre, is a burlesque-extravaganza by Mr. C. Burnand, on the subject of *Guy Fawkes*. The historical story is treated in the drollest manner possible, and Mr. Burnand has thrown puns broadcast over the piece; so that with pretty music and dancing, besides a very humorous rendering of the characters, the utmost delight is afforded. The comedy of *Neighbours*, still proves an immense success; and its success is due alike to the merits of its talented author, Mr. Oxenford, and to the very spirited and intelligent manner in which it is acted. The Strand company is most admirably suited for the representation of the light amusing pieces, which render this house so agreeable and attractive.

NEW ROYALTY.—Miss M. Oliver is producing some clever pieces at this house. *Meg's Diversions* is become a great favorite, and *The Latest Edition of Black-Eyed Susan* is one of the best burlesques of the day. Miss M. Oliver's acting alone would render this piece worth seeing; but she is supported by talented artistes, and their exertions are duly appreciated. An evening will be very well spent at this theatre.

A FRENCHMAN having heard the word "press" made use of—to imply persuade, press that gentleman to stay, &c.—thought he would show his talents by using (what he imagined) a synonymous term; and he therefore made no scruple to cry out in company, "Pray, squeeze that lady to sing."



January 1867

Chic /

Le Monde Elegant



January 1867

Plate 2

Le Monde Élegant

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Plate 11

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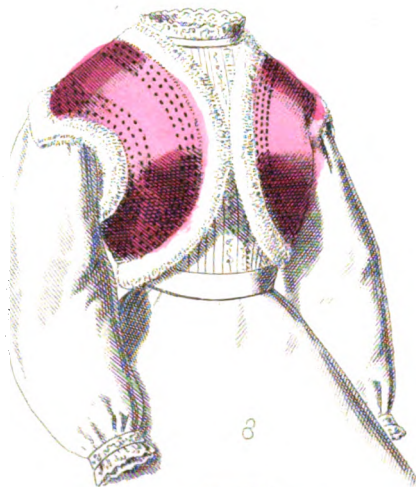
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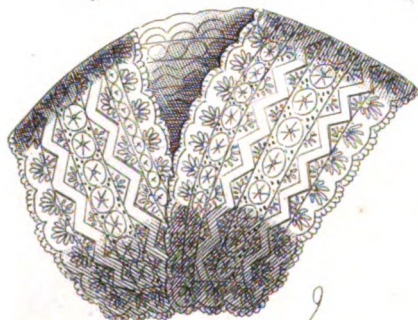
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January 1867

Le Monde Elegant

THE

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THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

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VOL. 44.

Observations

ON

LONDON AND PARISIAN FASHIONS

WE are now rapidly approaching the end of the Winter, and are arriving at the commencement of the London Season, with its balls, its parties, and its operas. The most stylish and elegant Evening *toilettes* and Opera Cloaks are therefore illustrated in our Colored Plates, in addition to the most striking novelties in *Paletots*, and in dresses for the Morning or the Promenade. Our numbers for the past few months, contain a great variety of *Paletots*, Mantles, &c., suited for all occasions.

The *Paletot* with Venetian or hanging sleeves, shown on Plate 2, is one of the latest Parisian novelties, and the handsome jet trimming gives it a very brilliant appearance. The loose *Paletot* in Plate 2 is also very novel both in its form and its trimmings.

Jet is in great favor as a trimming, and is used in beads, in fringe, in buttons, in clasps, and is mixed with lace and with *passementerie*.

In dresses, the *Princesse* form without seam across the waist, is the most fashionable. Skirts are quite plain at front and sides, and have but little fulness at the back. Double skirts are coming into great favor; the dresses in our first Plate give examples of the newest styles.

Sleeves are becoming nearly tight-fitting, and are often made to match the under skirt in color.

In Evening Costume we have again to remark the elegant simplicity and richness of effect, which characterizes the newest and favorite styles. Velvet with bands of *Cluny* lace, colored *râchings*, and lace headed by *râchings*, are among the best style of trimmings: where flowers are used, it is only to fasten up the upper skirts, or other important parts of the *toilette*.

THE FULL-SIZED PATTERN.

NO ALLOWANCES to be given for seams in cutting out.

THE full-sized pattern that we this month present to our fair subscribers, is that of a *PRINCESSE ROBE* for a little girl about five or six years of age: the body and skirt are cut in one without a seam across at the waist. The pattern is given in its full length, and the body may be made high, or by taking the pricked lines on front and back it may be cut low or open like fig. 3 in Plate 1, and it would then of course serve for Evening dress.

The pattern consists of front, side-piece of front, back, side-piece of back, and sleeve: the side-piece of front is distinguished by having a round hole bored in the centre. The skirt may be cut longer if preferred, by adding 3 or 4 inches equally all round the bottom.

Description Of the Plates of Costumes.

PLATE THE FIRST

COSTUME FOR HOME.

Fig. 1.—Dress of pearl grey silk, the skirt gored so as to sit quite plain at the hips, and cut with a train at the back: about six inches from the bottom, a narrow band of the same silk, piped at both edges with *cerise*, is carried all round the skirt. Below this band and attached to it, are a number of trefoil-shaped ornaments, also edged with *cerise* pipings. Two other bands of silk with *cerise* edgings, start from the waist in front, and are carried down the sides of skirt, rounding off at the back, so as to imitate a *tunic* or upper skirt; and all the space comprised between this band and the one near the bottom, is filled in by a series of similar bands, placed upright at equal distances. The body is plain and high, with a *ceinture* to match the bands, fastening in front by a *rosette*: the neck and front edges are trimmed by these bands, which are also carried across the shoulders *en bretelles*. The sleeve is trimmed all along the hind arm seam, by a row of *rosettes*; from each of which *rosettes* a pointed

tab edged with *cerise*, is laid over the front of arm, to meet the fore-arm seam of sleeve.

This elegant dress is from the MAISON PARIS, *Boulevard de Capucines*.

PROMENADE COSTUME.

Fig. 2.—Dress of light brown or *Havana* silk, the skirt plain without trimming. Loose-fitting *Paletot* of dark grey silk, made with tight-fitting sleeves and loose hanging ones. The bottom edge of skirt, the cuffs, and the edges of the hanging sleeves, are bordered by a very narrow jet fringe. On each side of the opening in front is a row of buttons, these buttons being enclosed by two rows of jet beads, which are continued round the neck of the *Paletot*. Besides this the fronts are ornamented by large and very handsome *Arabesques*, formed of jet beads, and a similar ornament is placed on each of the hanging sleeves. The cuffs and hanging sleeves are trimmed by bands of jet ornaments, placed a little distance from the edge. Bonnet of scarlet velvet, edged with jet fringe, and trimmed with black lace.

This costume is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of blue and white striped silk, the body plain and high with tight sleeves. Over this is worn a sort of *casaque* without sleeves, made with a low body. This *casaque* is of rich brown or maroon velvet; it is edged at the bottom, the armhole, and the edge of body, by a band of black *passementerie* with a jet ball fringe: the front is trimmed with three upright bands of the same trimming, which are brought nearer to each other at the waist, and widen out as they approach the bottom of skirt. Round Hat of black velvet, with a black bow and a scarlet feather in front.

This *toilette* is from the MAISON LEClerc, *boulevard des Italiens*.

[The pattern of *casaque* is given full-sized with our present number.]

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes; the first skirt of striped silk, the ground color grey, and the stripes blue. The upper skirt is of pale buff or *Havana* silk; it is cut quite plain, has a *Suisse* body, made *en Prince*, that is, without a seam across at the waist: the bottom edge of skirt is cut in

large scallops, and these scallops are edged with blue velvet, and have a blue *rosette* over the centre of each: *ceinture* of blue silk, fastened by a *rosette* in the front: the top of the *Suisse* body is cut in small vandykes or scallops, which are also edged with blue. Underneath the *Suisse*, is a plain high body with tight sleeves, made of the same silk as the under skirt, and across the shoulders are *brettelles* of blue velvet, which are continued under the *ceinture* on to the skirt, where they form shaped tabs with grey and blue fringed ends.

This dress is by Mme. BREANT-CASTEL, 58 bis, *Rue St. Anne*.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes: the first skirt is of *cerise* silk, and is trimmed near the bottom by a broad bias band of black silk, edged on the top by a black silk cord. The second skirt is of black silk, and is cut at the bottom to form one large scallop at the front, a smaller one at each side, and one very large one at the back. At each of the points of these scallops, is a jet button with tassels, and these buttons are joined to the waist by a series of small diamonds, cut out in *cerise* silk, and gradating smaller towards the top; these diamonds are all edged with black silk cord. The body is cut à la *Watteau*, with square opening in front, and this opening is edged round by a band of *cerise* silk with a black cord at the upper edge. Just below the opening there are five of the *cerise* diamonds, all edged with the black cord. *Ceinture* of *cerise* silk, with a black *rosette* in front. Tight sleeves of *cerise* silk, ornamented by small diamond-shaped ornaments of black silk: loose hanging sleeves of black silk, forming a point at the bottom and edged round with black cord.

This *toilette* is by Mme. PROST, 51, *Rue Lafayette*.

PROMENADE COSTUME.

Fig. 3.—Jupon of scarlet merino, formed in large scallops. Suit of dark bronze green velvet, the skirt very short, and cut out at the bottom in large scallops, each scallop being the width of a breadth: these breadths are all gored, and the seams are covered by strings of jet beads. The *Paletot* is short, and is cut out at the bottom edge in large scallops, to correspond with the dress-skirt. This *Paletot* is of the same cut as our full-sized pattern for December last, except that in that pattern, the bottom edge is not scalloped. The side seams are covered by

the jet trimming, which is continued over the top of shoulder *en bretelles*. In the middle of back neck is a small square piece of the same velvet, fastened by a jet button; and this square forms the starting point for two long streamers of the green velvet, which have jet buttons at the end of each; a bow and smaller streamers on each shoulder. Round Hat of grey felt, having the brim trimmed in the front by roses, and at the back by feathers.

This costume is from the MAISON PARIS, *Boulevard des Capucines*.

PLATE THE THIRD.

EVENING COSTUME.

Fig. 1.—Dress of light mauve silk. Sleeved Opera Cloak of crimson Cashmere, bordered all round with swans'-down, close to which is a Greek border formed of gold cord. Wide Sleeves of the *Duchesse* form, edged at the bottom like the rest of the cloak, and having a square ornament of gold braid at the top: the seam of the armhole is covered by a band of swans'-down.

This elegant and novel Opera Cloak, is from the MAISON EDME-PARIS, *Boulevard des Capucines*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*: the under skirt is of white silk, and has at the bottom a deep fluted flounce of the same material, headed by a blue silk *râching*. The second skirt is of white muslin, and is edged at the bottom by a white lace also headed by blue *râching*, but much narrower. This skirt is caught up at the front and sides, by four roses with buds and leaves. Waistbelt or *ceinture* of blue silk, edged with white lace. Attached to this *ceinture* is a *Peplum* skirt of white muslin, forming a large point at the back, and smaller ones on each side; this *peplum* is edged by a white lace, and a broad band of blue silk, and in each of the points of the blue border is a small rose. Body of white silk, with a *bertha* pointed back and front, and with smaller points on each shoulder. In each of these points is a small rose, and at the back there are narrow streamers of blue silk, fastened by another rose.

This *toilette* is from the MAISON BREANT-CASTEL, 38 bis, *Rue St. Anne*.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*; the first skirt is of rich pink silk, and is trimmed

near the bottom by a waved garland of *Marguerites*. The second skirt is of white muslin edged by a garland of *Marguerites*, and is left open at each side; the sides of openings forming long points, which are knotted together. The body is of white muslin, and is cut *en Princesse*, in one piece with the skirt. It has a drapery of white *tulle*, edged at the bottom by a garland of *Marguerites*.

It is by Mme. PROST, 51, *Rue Lafayette*.

PLATE THE FOURTH.

EVENING OR OPERA COSTUME.

Fig. 1.—*Sortie de bal* of white Cashmere: it is of the *Talma* form, very long, and has a Pelerine which descends about to the level of the waist. All the edges of the mantle and of the Pelerine, are finished by a narrow white floss silk fringe, surmounted by three rows of narrow gold lace. The Pelerine is ornamented in the middle of back by a band of Cashmere, with six rows of gold lace upon it; this band starts from the neck, and terminates at the bottom in a knot, with two floating ends or streamers, each edged with the fringe and gold, and terminating at the bottom in points with rich white and gold tassels.

This elegant *Sortie de Bal* is from the MAISON EDME-PARIS, *Boulevard de la Madeleine*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*; the first skirt of white muslin, *bouillonné* in narrow rows; each row being separated by small roses placed at intervals. Second or upper skirt of blue silk, caught up in the front by two garlands of roses, which reach to the waist. The body is pointed back and front, and has a *bertha* or drapery of white muslin, ornamented both in front and at back by a row of four small roses, and having a single rose on each shoulder. *Bouffant* sleeves of white muslin.

This *toilette* is designed by Mme. VIGNON, *Rue de l'Echelle*.

BALL COSTUME.

Fig. 3.—This dress is made *à deux jupes*, and has the under skirt of white silk, trimmed at the bottom by a deep flounce of the same silk, quilled or fluted, and headed by a narrow *râching* of *cerise* velvet. The upper skirt is also of white silk; it is of the *tunique* form open in front, and has a *queue* or train at the back: it is edged all round by a *cerise* velvet, nearly covered

by a broad white *Cluny* lace. *Chemisette* of white plaited muslin, edged at the top by a white lace. *Ceinture Suisse* of *cerise* velvet, edged with *Cluny* lace, and terminating at the back in a Postillion or Jockey, with three floating ends; these ends are narrow at top, widening at the bottom, where they form broad points, and are all edged round with *Cluny* like the *ceinture*. Short *bouffant* sleeves of white muslin, ornamented by three bands of *cerise* velvet, covered with the white lace.

Mme. BREANT CASTEL, 38 bis, Rue St. Anne, is the designer of this elegant and novel *toilette*.

PLATE THE FIFTH.

No. 1 is a BONNET of lilac velvet, edged all round by a white blonde. At the back a pearl fringe with balls and pendants, supplies the place of curtain. In front are two large white roses. Strings of lilac silk. It is from the MAISON DAUBIGNY-PREVOST, Rue Lafitte.

No. 2 is a BONNET of buff or light brown velvet. In the middle of crown is a star-shaped jet ornament, outside of which is a circlet of black velvet. The edge is trimmed in front by a garland of small roses with buds and leaves, and at back by a row of small Ostrich feathers, to match the color of bonnet. Strings of black velvet. This bonnet, and also No. 13, are from the MAISON LEBLANC-NEY, Rue des Martyrs.

No. 3 is an EVENING COIFFURE of white lace, dotted with pearls, and having a row of pearl drops all round the edge. Floating strings of blue satin. At the right side of front is a rose, and on the left side a large flower or ornament of blue velvet, with pearl centre and pearl drops. It is by Mme. ESTHER, Rue Lafitte.

No. 4 is a BONNET of black velvet, edged all round by a frill of black lace: at the back this frill is headed by a row of small diamond-shaped ornaments in jet. In front, at each side of the bonnet, are two large roses with leaves. Strings of black silk, and *chaines benoiton* of jet, with diamond-shaped pendants. This bonnet is by Mme. MARIA BOIREAU, Boulevard Montmatre.

No. 5 is a ROUND HAT of black velvet, the brim covered by a frill of black lace, enriched with pointed jet pendants. In front a variegated camelia, with a few leaves. It is, as well as No. 10, by Mme. RIEL, Rue Lafitte.

No. 6 is a FANCHON BONNET of pink terry velvet, with strings of pink satin. It is trimmed by narrow bands of pink velvet, which start from the front of crown, and terminate at the back in round ornaments of *passementerie*, with tassels. No curtain, but there are two streamers at the back, formed of the narrow velvet, with ornaments and fringe. In front are placed two similar streamers, forming *Brides Benoiton*.

This elegant bonnet is from the MAISON KERNEIS-MARCHAL, Rue Lafitte.

No. 7 is a CAP of white *Cluny* lace, trimmed with narrow rose-colored velvet, and small jet ornaments. It is by Mme. HADANCOURT.

No. 8 is a SLEEVE of white muslin, also by Mme. HADANCOURT, Boulevard des Capucines: it has a round cuff, formed of rows of *Cluny* insertion and squares of rich embroidery, the exact pattern of which is also given at the side. This cuff is edged all round by a narrow *Valenciennes* lace.

No. 9 is a BONNET of blue velvet, with satin strings to match; Ostrich feather at the left side. In front the edge is trimmed by a plait of blue velvet, and a crystal ball fringe, and the back of bonnet is trimmed by narrow bands of blue velvet.

No. 10 is a BONNET of pink velvet, edged all round with a frill of white lace, headed by a garland of roses with buds and leaves. The crown is covered by a network of small rose-tree stems or branches. *Chaine Benoiton* of pink velvet, covered by a white lace, and having a small rose at the bottom. Floating strings of pink velvet. It is by Mme. ESTHER, Rue Richelieu.

No. 11 is a very novel BONNET of black velvet, in form something like a small hat, as it has a rim and a crown. The brim is covered by very rich bands of jet trimming, and the edge has a fancy jet fringe: on the top is a large leaf-shaped jet ornament, with two small ones over each of the strings. Narrow strings of black satin, fastening behind the *chignon*, and floating strings of black blonde, embroidered with jet beads. This bonnet is by Mme. HUSBAND, Rue Lafitte.

No. 12 is a BONNET of violet velvet, with strings of the same material. The bonnet is edged all round by a frill of white lace, headed by a plaited band of the violet velvet. At the left side is a large white plume, fastened by a small white feather. In front is a row of pansies, all in violet velvet.

LORD AND LADY PICCADILLY.

"She stood, I said, all pale and still,
The living cause of Hugo's ill;
Her eyes unmoved, but full and wide,
Not once had turn'd to either side,
Nor once did those sweet eyelids close,
Or shade the glance o'er which they rose,
But round their orbs of deepest blue,
The circling white dilated grew:
And there she stood!"

—Byron.

It has been remarked, with a degree of correctness which has never been questioned, that any woman may be fascinating if she would only try to be so, and not let her efforts be so conspicuous as to excite observation, for that would provoke ill-natured commentary. There are other essentials for fascination besides dress, and although a husband naturally desires to see his wife well dressed, he also requires for continued happiness, a grace of manner, a kindness of disposition, a low, silvery voice, winning conversational power, and just sufficient intellect to make it attractive. Fluency of tongue is sometimes a sign of mental weakness, and childish petulance and poutings sometimes turn a husband in the contrary direction to which he is desired to go. Besides this childish petulance, and a fluency of tongue not always inspired by wisdom, my Lady Piccadilly had a profound conviction that woman's rights, political and domestic, were withheld from her: and being strong-minded herself, she associated with others of the same way of thinking, for the purpose of enforcing justice from society.

She was a very charming person, was Lady Miranda Piccadilly, eldest daughter of the eminent statesman and philosopher, Lord Hyde Parke, whose works upon public rights created a sensation some time ago, and granddaughter of the Earl of Pimlico, from whom she derived that love of elegant pleasures which constituted a remarkable feature of her youthful ladyship's character. Although a blonde, with a luxuriance of golden locks, Lady Piccadilly was of majestic stature. Her nose was of the full Roman form, and her eyes were "large and dark, suppressing half their fire." She was exceedingly good-natured also, when her absorbing idea of woman's rights was not questioned: and as Lord Piccadilly had an equally decided opinion the other way, there were occasionally, not to use too impolite a term, serious differences between my Lord and Lady Piccadilly.

"Now my dear Alexander——" Lady Piccadilly would say.

And she was interrupted in what she was going to say, by my lord, who would exclaim, "But my dear Miranda——"

And then Miranda would pout and turn her chair away, and trifle with her fan or her spaniel, and talk to the latter, but at her husband, after the manner of some few ladies upon similar occasions. Hymen forbid that I should say otherwise than a few.

Alexander Lord Piccadilly would thereupon steal gently behind Miranda, and play with the back tresses of her luxuriant hair. And after a time Miranda would relent in a slight degree, and permit Alexander to toy with her golden locks. Alexander was then accustomed to draw his chair nearer towards Miranda, and Miranda would affect not to know it; then her husband's arm would be thrown around her; and then my lady, not displeased, would look round over her long white neck; and a faint smile would float like a passing sunbeam over her countenance: she might then shake her shoulders, just a little, and my lord would accept that as an invitation to lay his head upon those white shoulders; and thus it generally happened that Carlo (the spaniel) was put down, and "My dear Alexander!" and "My darling Miranda!" might be heard by any rash intruder upon the matrimonial scene.

That was in the early months of marriage, when Miranda considered Alexander a paragon, and Alexander believed Miranda to be a wonder.

And will anyone dare to say Alexander was not a paragon, and Miranda not a wonder? I would give battle to the man who doubts.

But as time wore on, the wonder and the paragon came to be upon other terms than are indicated above. The discords were more frequent, and they did not end in harmony. My Lady Piccadilly had all her accustomed pleasures and enjoyments: but like the daughter of the creature in the old story, that being full to repletion, nevertheless cried "More, more!" she conceived higher and still higher desires, until at last she came to the conclusion that woman's right place was at the head of creation, and man's was the second place.

"Why, my dear Alexander," she said one day, to Lord Piccadilly, when they were engaged in earnest conversation upon the subject, "even our poets admit the fact. Does not Burns say that nature tried her 'prentice hand on man, and then she formed the lasses, O?"

"But he does not say that she improved the work," replied Lord Piccadilly.

"What does another popular poet say?" quickly rejoined my lady—

"—— a young maiden's heart
Is a rich soil wherein lie many germs
Hid by the cunning hand of Nature there,
To put forth blossoms in their fittest season."

"Ah!" sighed Lord Piccadilly, throwing one of his legs over the arm of the sofa upon which he was reclining; "if that fitting season only came!"

"You are becoming quite a monster, Lord Piccadilly!" exclaimed Miranda. "Do you forget what another poet says about our excellence?"—

"—— I marvel, sir,
At those who do not feel the majesty—
By Heaven! I had almost said the holiness—
That circles round a fair and virtuous woman.
There is a gentle purity that breathes
In such a one, mingled with chaste respect
And modest pride of her own excellence,—
As shrinking nature, that is so adverse
To aught unseemly, that I could as soon
Forget the sacred love I owe to Heaven,
As dare with impure thoughts to taint the air
Inhaled by such a being, than whom
Heaven cannot look on anything more holy,
Or earth be proud of anything more fair!"

Are you prepared, my Lord Piccadilly—Alexander, to dispute the correctness of that?"

"O no," was the quiet reply of Alexander, now throwing his left leg over the sofa-arm to relieve the right; "the poets were knowing fellows; and I just recollect one of them has said—

"Woman to man first as a blessing given,
When innocence and love were in their prime:
But quickly, woman longed to go astray;
Since foolish new-fine fashion needs must prove;
And the first demon she saw, she changed her love."

"O, abominable! scandalous!" cried Lady Piccadilly, starting from her seat and rushing indignantly out of the room.

There was another lady, a great deal older than Lady Piccadilly, and who should therefore have been considerably wiser, by whom the spirit of the young wife was continually inflamed. This was the Hon. Mrs. MacHornet, a pretentious widow, who had worried two husbands off the face of the earth, and would have no objection to repeat the process for the very pleasure of it. She had an affection for "weeds" and "weepers;" and was continually sighing over the memories of the dear departed, whom her tormenting propensities had destroyed. Lady Piccadilly had, unfortunately, taken a liking to this strong-minded woman, and had adopted all her opinions about the superiority of her own sex, and

the comparative insignificance of man. There were frequent meetings of the strong-minded at Lord Piccadilly's house, for they had formed themselves into an Association for the Protection of Woman's rights, under the title of

THE FAITHFUL FEDERATION OF FEMALE FRIENDS.

Patroness—The Duchess of DODDLES.

Vice-Patronesses—The Countess of TORKU-DOWN, and Miss WOOLYWOOL.

Committee—The Baroness NOXANOZOFF; Lady PUMPZ; the Hon. Mrs. MACHORNET; the Hon. Mrs. IRONBREAKER; Mrs. SUTCHER GOOZE; Miss CHEERFUL PEPPERS; Miss TARQUINIA SMOOTH.

The business of this little association was conducted with perfect unanimity; which was indeed a matter of course, for no difference of opinion was allowed. The object was to reduce mankind to a secondary position to that of woman; and all the members were enthusiastic.

Lord Piccadilly withstood the assaults of his fair lady and her friends for some time; but eventually gave in, for the sake as he said, of peace and quietness. He became indeed a model husband, according to those ladies' wishes. The dear Duchess of Doodles, who used to quarrel with him dreadfully, now declared him to be "the sweetest man in the world;" and Miss Cheerful Peppers, whose misfortune it was to have an undying hatred of men, in her heart, really smiled upon Lord Piccadilly now and then.

Lord Piccadilly was a submissive husband: he did all that his lady wished him to do; carried her fan and smelling-bottle to the opera; had always gloves of the right size in his pocket, to be produced at command; fed my lady's canaries; took care of her white mice; spoke low, and seldom; went expeditiously to execute commissions, and never grumbled.

"Ah!" groaned the Hon. Mrs. Ironbreaker to her husband, as they were quarrelling over the breakfast table one morning, as usual, "if you would only follow the example of Lord Piccadilly, I should be a happy woman."

"No, you wouldn't," muttered Mr. Ironbreaker, as well as he could with a mouth full of toasted ham.

"I say, sir, that I should!" responded Mrs. Ironbreaker, suspending the process of pouring out the tea and placing the teapot down with a bang. "You excite my indignation, Joseph, you do. You delight in

hurting my feelings. I—I cannot express my anger——”

“I am very glad you can’t,” was Joseph’s meek reply.

“Mr. Ironbreaker!” exclaimed his wife, her dark eyes flashing fire; “do you mean to insinuate anything, sir? Would you say that I—I am *generally* bad-tempered?”

“O no, my dear; I should say you were *particularly* so.”

Let us draw a curtain over the remainder of the conversation, and also over the broken cups and saucers that were carried away after breakfast.

The result of this was that Mr. Ironbreaker, who knew a great deal more of Lord Piccadilly’s doings than the “Faithful Federation” did, resolved upon bringing them to light. He would convince that “Faithful Federation” what their precious contrivance for *reducing* man below his rightful station, and putting woman in his place, led to.

Lady Piccadilly, under the advice and instructions of Mrs. MacHornet and the Hon. Mrs. Ironbreaker, encouraged Lord Piccadilly to frequent his club, that they might have more time for their own confabulations. And when Lord Piccadilly did not feel inclined to go out, his lady made the house unpleasant. So he went out. He did not always go to his club. Lady Piccadilly only allowed him to speak in a whisper, and in monosyllables; but his lordship having an inclination for further conversation, went abroad for his gratification.

The Hon. Mrs. Ironbreaker went to Lady Piccadilly one day, full of astonishment and indignation, to declare to her ladyship what her husband had told her of Lord Piccadilly’s doings away from home.

“What!” exclaimed Lady P.; “my Alexander capable of such things? O dear, no: Mr. Ironbreaker is quite mistaken. Alexander is a lamb, and delights in being led by me in a chain of roses.”

The Hon. Mr. Ironbreaker was resolved, however, that the delusion which had caused his wife to be disagreeable to himself, should be dispelled; and he took such measures as forced conviction upon the amazed Lady Piccadilly that her simple Alexander had become one of the wildest men about town.

Nor was Alexander the only one that had been driven to different courses to what they would have pursued, if their wives had not been so foolish as to desire to enslave them. The dear Duchess of Doddles came to Lady Piccadilly one morning, with a fearful ac-

count of her duke’s proceedings “at his club;” and the Countess of Torkudown, who had believed her humble lord was on a quiet visit to his estates in Ireland, received credible information that he was the life of society at Baden, and a pretty ballet-dancer was much favored by him!

There was a domestic scene at the house of Lord and Lady Piccadilly; but her ladyship was too wise a young woman to let anybody but themselves know what transpired.

It was a very quiet scene. If any ear had been applied to the keyhole, only a monotonous murmur in a small voice would have been heard, with an occasional sob or two from the lady. My Lord Piccadilly may have been tenderly informing his lady that when woman is supported with love and tenderness in her rightful position, it is dangerous to domestic peace for her to wish for more; and that a wife’s happiness is most secure when she is herself the guardian of her husband’s self-respect.

Certainly it is, that there is not a happier couple in the world now, than Lord and Lady Piccadilly; but the “Faithful Federation” is broken up: and if any of its late members call upon Lady Piccadilly, the answer invariably is—that “her ladyship is not at home.”

BLACK-EYED ladies are most apt to be passionate and jealous. Blue-eyed, soulful, truthful, affectionate, and confiding. Grey-eyed, philosophical, literary, resolute, cold-hearted. Hazel-eyed, quick-tempered, and fickle.—*American Paper*. [We don’t believe it.]

AN OLD MAID’S LOVE RECOLLECTIONS.—He was resolved to travel, and so by the brookside he took leave of me. “So long as that brook runs, I will be faithful and true at heart to you, and be you the same to me.” He could say all these fine words, and write them down too; that is the way with these false men. I could never have believed it. In the course of four years I got seventeen letters from him—from France, England, and Spain. For a long, long time after, I never got one. I waited fourteen years, then I heard that he had married a woman in Spain. I never wanted to hear any more of the bad man. I took out of my drawer the fine letters that he had written to me, and I burned them all, my love going off with them in smoke up the chimney.

The Theatres.

DRURY LANE.—The Christmas entertainments have of course been the great attractions at the theatres during the month; and crowded audiences have testified that the public taste for this particular kind of amusement has suffered no diminution. The managers are liberal in their desire to afford gratification to their patrons, and certainly Mr. Chatterton has gone to such an expense in the production of the pantomime at this theatre, as shows that he is regardless of everything but the public entertainment. *Number Nip* is one of the grandest pantomimes which ever Drury Lane visitors (who are accustomed to grandeur) have ever seen: the beautiful scenery, wherein Mr. Beverley has again manifested his ability in fairyland; and the poetic feeling with which he arranges his lights and colours, ought to have a longer life than even the most popular pantomime affords; for its wealth of loveliness has never been equalled. The comic humour is also highly diverting, and we may notice among other drolleries which create roars of laughter, the Shoemaker's Cottage, where the Nixies come at night and set to work upon the business of its occupant. The swarming little urchins with their coloured lanterns, do their spiriting wondrously. There is broad fun with Clown and Pantaloon; and a scene in which the ladies arrange themselves in pretty puzzles, has a very diverting effect.

COVENT GARDEN.—*Ali Baba and the Forty Thieves* are running a most triumphant course. Never were robbers allowed more impunity: but then, it is only the affections of the public they run away with, besides the admission money to boxes, pit, and gallery, delightfully paid at the doors. The pantomime here is preceded by a pretty musical trifle from the French, entitled, *Terrible Hymen*, the music of which is in the style of the lively village dance tunes so popular in France; and being tastefully sung by Signor Gustave Garcia and Madame Linas Martorelli, it serves to pass the time agreeably enough. But what the public rush to see chiefly, is the pantomime, rich in spectacular effects and broad fun. The eccentricities of Ali Baba and Ganem, with their extraordinary donkey, are wonderful; and laughter holds both its sides when they are brought in contact with the Bagdad inspector of police. Mr. W. H. Payne and Mr. F. Payne (well known to fame by their grotesque humour) support this business with all their wonted spirit and ability. The Wood Nymphs' Haunt by Moonlight, is a charming scene, in which a picturesque ballet is very prettily danced; and a scene in Ali Baba's house, where the children are washed, is of another kind, but equally good. There is the Club-room of the Forty Thieves, where the villains are discovered at a banquet, and a *pas de Bayadere* takes place; and the gorgeous transformation scene is beheld with almost breathless wonder. The harlequinade is very successful in keeping alive attention to the last.

THE PRINCESS'S.—The revival of *The Streets of London* at this house, proves that the interest of this powerful drama of real life is as fresh as ever. This piece is perhaps Mr. Boucicault's most successful production, which is owing alike to the thrilling interest of the plot, and the skilful and natural manner in which it is worked up. Mr. Vining's impersonation of Badger, in so many varying phases of life, is a most clever piece of acting, and he is most ably supported by Mrs. Marston, Miss Kate Rodgers, Messrs. Villiers, Calhaem, Shore, and others. The short comedy of *Delicate Ground*, by which the drama is preceded, is acted in most perfect style.

LYCEUM.—Mr. Fechter inaugurated his winter season by the production of one of those remarkable pieces for which he has obtained great and deserved celebrity; in which startling effects and picturesque scenery concur with the actors' ability in fixing the attention and winning the applause of an audience. The drama is

entitled *Rouge et Noir*, and is a new version, with considerable alterations, of a French piece entitled *Trente Ans; ou La Vie d'un Joueur*. Its interest turns upon the criminal career and penitence of a confirmed gambler, and in all the situations in which the leading character is placed, Mr. Fechter displays the talent of a consummate artist, comprehending and skilled in the development of the varied phases of life. The other parts are efficiently sustained by Miss Carlotta Leclercq, Mrs. L. Murray, and Messrs. Emery and Cowper. The success of the piece is unquestionable.

ADELPHI.—Here we have to report the long continued success of *The Sister's Penance*. The authors, Mr. Tom Taylor and Mr. Dubourg, have displayed great skill in this piece, and it is placed upon the stage in a style which reflects the greatest credit on the spirit and liberality of the management. The acting is most admirable, and employs the full strength of the Adelphi company. Mr. Halliday's burlesque of *The Mountain Dhu* is a most powerful attraction, and the author is most fortunate in having so talented and humorous a representative of his hero, as Mr. J. L. Toole, whose efforts excite the laughter of the audience to the utmost. Mr. Paul Bedford and Mrs. A. Mellon also lend their powerful aid in completing the effect of this humorous production.

ST. JAMES'S.—Mr. Boucicault's highly successful drama of *Hunted Down*, still keeps its place in the programme of this elegant and fashionable theatre, and the authorship and the acting fully merit the great success which this piece has attained. The burlesque of *Dulcamara* by Mr. W. S. Gilbert is a most brilliant production, full of novel puns, and enlivened by a most felicitous selection of the best popular music.

OLYMPIC.—Here Mr. and Mrs. Charles Matthews are seen to great advantage in the well known comedy of *London Assurance*. The piece is always a great favorite, and at this theatre it is seen to great advantage, for the scenery is arranged with that perfection of detail for which the management is noted, and the acting is excellent. The sparkling burlesque of *Faust and Marguerite* proves as great an attraction as ever.

THE STRAND.—*Guy Raffles* was never seen in such a light as he is presented in at this theatre. We have always been taught to regard him with terror and indignation: but at the Strand Theatre we can only laugh at him, and there is so much laughter that the audience must be almost ashamed of themselves for making so merry. But, in truth, the drollery of the burlesque, the extravagance of the characters and incidents, and the humour of the songs and dances is so great, that if a visitor were ever so much resolved to be grand, he must break his resolution and join in the merriment. When Guy, with a view of alarming Lord Monteagle, throws a flower-pot at his head, and when the same terrible personage takes refuge in the bed of the royal James, the situations are irresistible.

NEW ROYALTY.—Miss M. Oliver's management of this pretty little theatre, is raising it to a very high position. This clever actress, is supported by a very efficient company, and provides an excellent entertainment for her patrons. Mr. Craven's drama of *Meg's Diversions* is a very lively and interesting piece; but the piece de resistance of the evening is of course the great burlesque of *Black-Eyed Susan* acted in most admirable style by Messrs. Dewar and Danvers; Misses M. Oliver, Collinson, Taylor, &c., &c.

NEW HOLBORN THEATRE.—The popularity of *The Flying Scud* seems nightly on the increase, and the excitement of the audience at the great scene of the "Derby Day" is almost unparalleled. This piece does not however depend for its interest on a single scene, but upon a skilfully constructed plot and a series of admirably contrived situations. Mr. Belmore is taking that prominent part in the company of this theatre which his talents entitle him to hold, where comedy and the modern class of drama are the popular attractions.





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Le Monde Élegant

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Plate 3

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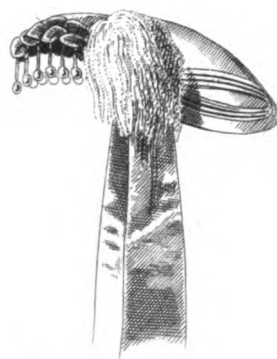
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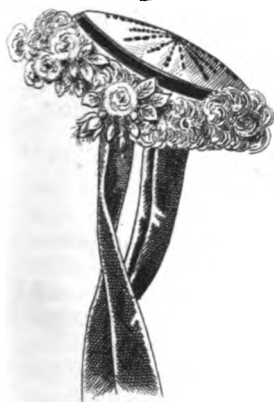
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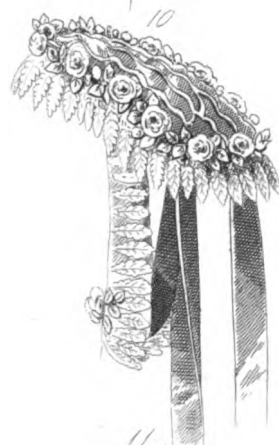
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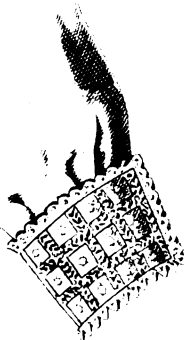
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February 1867



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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 519.

MARCH, 1867.

VOL. 44.

Observations

ON
LONDON AND PARISIAN FASHIONS

ON our Plates of Costumes for the present month, we have given a variety of the most elegant costumes suited for the commencement of the Spring, and have included those styles that indicate the principal characteristics of the prevailing Fashion.

Among the most fashionable garments for out-door wear, we will first mention the tight-fitting *Peplum Paletot* or *Casaque*, usually made of black silk, and worn with a *ceinture* or waistbelt. The favorite trimmings are *passementerie*, jet, silk cord, and black lace.

The looser styles of *Paletot* are however almost more in favor than the close-fitting, and are from their form most appropriate to the present plain style of dress skirt. The *Bretonne* style of *Paletot* (shown on Plate 4) with its rich parti-colored trimming, and its elaborately worked escutcheon ornaments, is in very great favor in Paris at the present time. For Suits, again the loose *Paletot* is admirably adapted, and it may be trimmed in any way to match the dress. The greatest novelty is however the white *Paletot*, shown on Plate 1, with its elaborate jet trimming which has a most *distingué* appearance.

For dresses, the *PRINCESSE* form, without seam at waist, is being generally adopted. Skirts are always gored so as to sit almost plain all round, and double skirts are becoming very fashionable; the under skirt or petticoat is of course cut rather short, and the upper is looped up in various ways, some of the newest being skown on our Colored Plates.

These *Princesse* dresses generally have the seams ornamented by some kind of trimming; the rows of jet shown on fig. 3, Plate 4, being very elegant and appropriate, and the purple *rûching* covering all the

seams of the skirt in fig. 1, Plate 1, has a most charming effect, especially as it is combined with the openings left round the bottom of skirt, through which the richly embroidered petticoat is seen.

The open or *Watteau* style of body, shown on fig. 1, Plate 2, will be this season more in favor than ever. Waists are always round, and are becoming shorter.

One of the greatest novelties in Paris, is the forming skirts into very narrow pleats or quillings. It is however only the very short skirts that can be made up in this way.

The *Ball toilettes*, shown on our third Plate, are admirable specimens of the richness and elegance that distinguish the newest Fashions. Flowers are used but sparingly, and are generally placed singly and with but few leaves. The single flowers, separating the folds of the *bouillons* in *tulle* skirts, have a very novel effect, and the regularity of these forms is quite in harmony with the present style of dress.

In Evening Headdresses, the same ideas prevail. Simple elegance, rather than profusion, prevails in the ornaments, while the art of the *coiffeur* is taxed to the utmost, in the variety and novelty of form given to the hair itself.

In Bonnets there is an immense variety of form; the *Fanchon* and the *Benoiton* being the favorite shapes. The trimmings are now most varied. Flowers, feathers, lace, and plaits of velvet, being all used. *Grelots* or pendants, either of jet or pearl, are also very fashionable, and indeed almost every bonnet has now either the jet or the pearls, as forming an important part of the ornamentation.

The series of Spring Costumes will be continued in our April and May numbers, and will include all the best and choicest productions of the most renowned *Artistes des Modes*. Our exclusive sources of information will render this selection of elegant novelties of especial value to our subscribers.

Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—High dress and *jupon* of lilac silk: the *jupon* is quite without ornament. The skirt of the dress is cut with slight train, and is looped at each side by a large tab of the same silk; these tabs are round at the bottom, pointed at the top, and covered by narrow rows of jet trimming. Loose *Paletot*, falling square; it is of white Cashmere, scalloped at the bottom, and trimmed by a fringe, and *passementerie* enriched with jet: from each scallop, rows of this same *passementerie* are carried up the *Paletot*, enclosing, at the top and bottom, *Arabesques* of *passementerie* enriched by jet: between these rows of trimming the Cashmere is sprinkled with small jet beads. The same trimmings on the sleeves, which are rather loose-fitting: the bottom of sleeve is scalloped and finished by a fringe. *Lamballe* bonnet of pink crape, the edge finished by a trimming of pearls: roses at the left side: the strings, which cross the bonnet are of pink *glacé* ribbon.

This novel *Paletot* is from M. ADOLPHE, *boulevard des Italiens*.

COSTUME FOR HOME.

Fig. 2.—*Jupon* of green silk, the bottom of which has openings cut *en baldequin*, and trimmed round with a narrow jet *passementerie*; this skirt is gored to sit perfectly plain in the front. Dress of sea-green silk, with narrow stripes the color of the *jupon*; the skirt of this dress is open in front *en tunique* and has no train; it is trimmed round by a rich black lace, headed by the same jet trimming as that on the first skirt: the fronts are caught back by a *noeud* of broad green ribbon, with *rosette* of black lace in the centre. Plain high body with *rosettes* of black lace with small button in the centre. The sleeve, nearly close-fitting, has an *epaulette* and cuff of black lace headed by jet trimming. *Ceinture* of green silk edged with a narrow row of jet; at the back long floating ends of the same silk as the first skirt.

This dress is from Mme. BATAILLON, 14, *Rue Charbarmais*.

YOUNG LADY'S COSTUME.

Fig. 3.—Frock of grey silk, the skirt trimmed by a band of *cerise* Cashmere, on which is a narrow *Cluny* lace: at the bottom of this band, placed at equal distances are loops of Cashmere edged by *Cluny* lace. *Ceinture* of the Cashmere, also edged with lace and fastening on the left side by a *rosette* with large pearl ornament in the centre. *Bretelles* of the Cashmere edged with *Cluny* lace; loops to correspond with those on the skirt, forming *epaulettes*. *Chemisette* of muslin, the collar and cuffs trimmed with lace.

To Madame PROST, 51, *Rue Lafitte*, is due the invention of this very pretty costume.

PLATE THE SECOND.

HOME COSTUME.

Fig. 1.—Dress of Irish poplin, the color pearl-grey: at the bottom of skirt are two openings on each side the front breadth, the corners slanted off, to allow the embroidered petticoat to be seen; these openings are trimmed round by a lilac silk *raiding*, which *raiding* is carried up all the seams to the waist: the top of each opening is finished by a *noeud* of lilac silk: up the centre of front a row of large silk buttons. Low square body à l'Empire and tight sleeves, all trimmed with lilac *raiding*. *Ceinture* of lilac ribbon, with pearl or silver clasp. This dress is cut with train, and is the production of Mme. PROST, 51, *Rue Lafitte*.

PROMENADE COSTUME.

Fig. 2.—Dress of light claret silk of the *Princesse* form, with black silk buttons up each seam in their entire length. *Casaque* of black silk, the skirt very short: *ceinture* fastening at the back with a bow and long flowing ends, the *ceinture* edged by a claret piping; buttons of the same color up the front. Tight sleeves with fulling of claret silk at the top, divided by bands of black silk. Hat of white felt or velvet, with black velvet band: rose and bud in the front.

This costume is by Mme. BATAILLON, *Rue Charbarmais*.

PROMENADE COSTUME.

Fig. 3.—*Jupon* of white flannel striped with grey: at equal distances round the bottom are *revers* of blue Cashmere, placed two and two, the top points joined by a

small black velvet ornament, the same ornament repeated at the corner of each *revers*; the *revers* are bordered by a narrow black velvet: the spaces between the *revers* are filled by white Cashmere, with ornament of black velvet. Dress of Havanna silk, laid in small plaits at the back forming *avantail* or fan: larger plaits at the sides. The bottom is finished by a bias band of blue silk. Loose *Paletot* of the same silk, having openings at the back and sides: at each opening three large blue buttons, and buttonholes worked with blue silk. The *Paletot* has a band of blue silk entirely round it. Tight, shaped sleeve, with opening at the outer seam, ornamented by three buttons; a band of blue silk round the armhole. *Fanchon* bonnet of black lace ornamented by jet fringe: a bow with long ends under the *fanchon*.

This costume is from the MAISON PARIS, *Boulevard des Capucines*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*, the first skirt is of light blue silk or satin; the second is of Honiton lace, or rich *guipure*. Low body of blue silk, cut square, the angles rounded; over this is a loose body of lace to match the second skirt; it is rounded in the front and fastened by a *bouquet* of roses: the sleeves are formed by a drapery of very fine muslin, caught up in front of arm by a single rose. *Ceinture en echarpe* of blue silk, folded double round the waist, tied loosely on the left side in a large bow with long ends, which are trimmed with lace, and forming, in fact, the only ornament on the lace skirt.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*; the first skirt, *en traine*, is of *cerise* silk; the second is of white muslin *bouillonnée*, the *bouillons* fastened by *Marguerites* having gold centres and relieved by a few leaves. *Peplum* of *cerise* silk, the points at the side being very long; it is trimmed entirely round by two rows of gold galloon, the points finished by gold tassels. Body of white muslin with short full sleeves: *revers à pointe* of *cerise* silk, trimmed with gold galloon, the points finished by gold tassels: a pointed *epaulettes* of *cerise* silk, trimmed to correspond, falls over the full short sleeve.

This very elegant costume is by Mme. CHARPENTIER, 38, *Rue Richelieu*.

OPERA OR BALL COSTUME.

Fig. 3.—Dress of light green satin, and *Sortie de bal* of white Cashmere: the form is something resembling the *Talma*, except that the bottom edge is hollowed at the back so as to form deep points at the sides: it is bordered by a gold fringe headed by three rows of gold galloon. Instead of *capuchon* or hood, a square piece of Cashmere falls from the shoulders, trimmed to correspond with the bottom of mantle: the front edges are finished by the three rows of gold galloon, the fastening at the neck being a gold cord and tassels.

This stylish *Sortie de bal* is from the MAISON PARIS, *Boulevard des Capucines*.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress and Petticoat of green silk, the petticoat rather long, and trimmed near the bottom by three bands of black silk. The skirt is edged all round by a black lace, with a heading of jet beads, and is caught up at the sides by *rosettes* of black lace, attached to the waist by rows of jet. Tight-fitting *Casaque* or *Paletot*; the skirt cut *à Peplum*, but with the points rather short, and opening at the sides, front, and back: it is edged all round by black lace with jet heading. *Ceinture* of black silk with a bow and floating ends at the back. Tight-fitting sleeves, with the shoulders and cuffs trimmed with black lace and jet. *Benoiton* bonnet of white lace, trimmed with roses, buds, and pink ribbon.

This costume is by Mme. ELISE, 64, *Rue de Richelieu*.

PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes*: both skirts of Havanna silk, and formed in narrow plaits, with the bottoms slightly vandyked. *Bretonne Paletot* of sky-blue cloth, edged all round by a band of white ribbon, richly embroidered with floss silk of various colors: two openings at the back trimmed to correspond: neck and cuffs trimmed by three rows of the same. Two pockets on each side, formed of white silk richly embroidered, the upper ones square, the lower ones escutcheon-shaped. Hat of grey felt, trimmed with grey feathers and black ribbon.

This costume is by the MAISON EDMY-PARIS, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—*Robe Princesse* of mauve silk : having the body and skirt cut together, without seam across at the waist. We give the pattern full-sized. The seams are all ornamented by rows of jet beads, which form squares at the top of each shoulder and the cuffs. At the back of skirt are four rows of these jet beads, forming squares à la Grècque at the top and bottom.

This dress is from the MAISON PARIS, Boulevard des Capucines.

PLATE THE FIFTH.

No. 1 is a BONNET of pink *Areophane*, covered by fullings of white *tulle* and edged round by narrow white lace. At the top a plume of white feathers, fastened by a pearl brooch. Brides of white *tulle*, fastened at the ears and under the chin by pearl clasps. Loose strings of pink silk. It is by Mme. DELANOUÉ, Rue Richelieu.

No. 2 is a CAP of white *guipure* lace, trimmed with violet velvet. It is designed by AUBREY SÆURS, Rue Lafitte.

No. 3 is a BONNET of white *crêpe*, edged all round by a pearl crystal fringe. At the top is a circlet of pink ribbon, edged on one side by a row of pearls. Strings of pink satin, attached to the bonnet by a group of leaves, and three pearl clasps on each side. It is from the MAISON PAILLARD & PRIEUX, Passage des Princes.

No. 4 is a BONNET of white *tulle*, dotted with small pearls, and bordered by a deep fringe of crystal and pearls. Plume of violet feathers. Two sets of strings, one of violet ribbon, the other of *blonde* enriched with pearls. This bonnet, and No. 9, are by Mme. MARIA BOIREAU, Boulevard Mont-matre.

No. 5 is a MOUSQUETAIRE HAT of grey silk, trimmed with roses and black velvet ; designed by Mmes. BRIE ET GEOFFRIN, Rue Richelieu.

No. 6 is a FANCHON BONNET of white spotted *tulle*, edged at the back by two rows of *blonde*, and a band of pink silk piped on one edge : at front the edging consists of the pink band only. A group of white roses and a white feather at the top. Strings of white *blonde*, fastening under the chin by a rose and narrow streamers of pink ribbon. This elegant bonnet, as well as No. 12, are from the MAISON LEBLANC-NEY, Rue des Martyrs.

No. 7 is a FICHU of white muslin, trimmed with blue ribbon and narrow lace, and having in front large lappets, fastening at the neck and edged with broad and narrow lace. It is by Mme. HADANCOURT, Boulevard des Capucines.

No. 8 is a SLEEVE from the MAISON GALLOIS-GIGNOUX, boulevard de la Madeleine. It is of white muslin, and has a cuff formed of insertion and narrow lace, and trimmed with small bows of rose-colored ribbon.

No. 9 is a BONNET of pink silk, trimmed with roses, buds, and leaves, and grey feathers : strings of pink silk.

No. 10 is a BONNET of blue *Areophane*, with strings of blue satin to match ; it is trimmed with white *Marguerites*. Round the crown is twisted a scarf of blue *tulle*, forming streamers at the back. It is from the MAISON PREVOST DAUBIGNY, Rue Lafitte.

No. 11 is BONNET by Mme. ESTHER, Rue Richelieu. It is of pink *crêpe*, and has strings of white *tulle* attached to the bonnet by roses, and fastening under the chin by a rose. It is trimmed all round by a plait of pink silk, and has on the left side a bow of pink ribbon, with floating ends. A single rose in front.

No. 12 is a BONNET of white *crêpe*, dotted with jet beads, It is edged all round by a black lace, and a plait of purple ribbon : large purple velvet flowers are placed at the back, front, and sides. Strings of purple ribbon.

THE FULL-SIZED PATTERN.

NO ALLOWANCES to be given for seams in cutting out.

IN compliance with the wishes of Subscribers, we have this month presented them with the full-sized pattern of that fashionable style of dress, called the ROBE PRINCESSE, which has the skirt cut in one piece with the body, and no seam across at the waist. It is for a lady measuring 84½ inches round the chest, 25 inches round the waist, and of well proportioned figure. It is composed of five pieces, viz. : Back, Side-piece of Back ; Front, Side-piece of Front ; and Sleeve. The skirt must of course be lengthened all round the bottom, according to the height of the lady, care being taken to continue all the seams in perfectly straight lines, and to give a proper sweep to the bottom of skirt when completed. About 32 inches will be an average degree of lengthening, and in that case the width round the bottom will be 6½ yards. The size of our paper compelled us to cut out a small corner piece from the forearm seam of the sleeve, which will of course have to be made good.

This pattern is of the newest style, and contains all the latest improvements in the shape and cut. The size of waist may of course be regulated according to the measure of the lady.

CHARLES DE VAUCHON:

A MYSTERY: IN TWO CHAPTERS.

CHAPTER I.

"Angels and ministers of grace defend us!
Be thou a spirit of health, or goblin:
Be thy intents wicked or charitable?"

—*Shakespeare.*

PARTINGS are sad events in the lifetime of love. Time seems to be dragging his weary limbs like an old man, as he is, and heedless of the impatience of young and earnest hearts. What a tedious age is a week to the eyes of love! Looking forward from the moment of parting, to the expected one of meeting, seems like looking across a mighty ocean; and as though the absent one were as a little vessel upon that great sea, there are sad forebodings, fears and tremulous anxieties; a storm may come, and all that the heart holds dear may be lost.

Such were the fears of the heiress Erminie, when she parted from her lover, Charles de Vauchon. They had been long affianced, but the death of the fair girl's uncle and guardian, had caused the nuptials to be postponed, and now another interruption occurred through the death of Charles de Vauchon's father, which had taken place unexpectedly whilst he was on a visit to some estates which he possessed in Spain; and it had become necessary for Charles to proceed thither from Bordeaux, where the family resided, the property being in confusion through the neglect of a cousin in humbler circumstances, in whose care, as agent, it had been placed.

There was no intimacy between the de Vauchons and their Spanish relations, for the habits of the latter were idle, neglectful, and somewhat dissipated: but as their honesty was unsuspected, the agency at Valladolid was allowed to remain with them. Now, however, it transpired that there were serious defalcations.

This sudden misfortune fell like a thunderbolt upon the Paradise of hope which Erminie had formed in imagination, and cherished. Her wedding dresses were prepared, the bridal feast was arranged, the guests were invited, and the travelling arrangements for the honeymoon (which had been a subject of pleasant discussion for many weeks) were all completed, when the storm-cloud darkened the prospects of the lovers.

A chain of pearls, the gift of Charles,

which Erminie was idly handling whilst her lover was discoursing sweet, sad music in her ears before they parted, broke, and the pearls fell scattered upon the ground.

"Ah!" exclaimed Erminie; "this is a sad omen. Broken pearls are the emblems of tears."

"Tears to be dried by the hands of affection!" rejoined her lover. "Another chain shall replace this when I return, and the smiles that will appear upon our faces will be all the brighter for the tears now shed over these scattered gems."

Erminie allowed herself to be consoled by her lover's words: but the thought which passed over her mind when the pearls dropped from her hand, was to recur with tenfold force soon afterwards.

A friend of Charles de Vauchon, a young officer named Ernest Dupré, was to accompany him from Bordeaux on his journey; for the latter having leave of absence from his regiment, and being desirous of passing through the picturesque scenery of Spain, considered a favourable opportunity offered, and Charles de Vauchon was glad to have so pleasant and friendly companion.

They were to be absent for a month, and Erminie, although she considered that a very long period, nevertheless concluded that it must necessarily come to an end, and then her happiness would be perfected by her marriage with her devoted lover. They promised to write frequently, and so relieve the tedium of absence with written words of affection.

For two or three weeks this interchange of thoughts was regularly continued; but then Charles ceased writing. Erminie concluded some accidental circumstance occasioned a delay, and ridiculing the jealous fear that arose in her mind, she satisfied herself with an assurance that she would hear from Charles on the morrow.

But the morrow came, and there was no letter. The next day there was no letter. Inquiries were then instituted, but the postal authorities could afford no information.

The friends of Charles had not heard from him, and the family of Ernest Dupré were alike unable to relieve the anxiety of Erminie. They were not concerned, for they knew Ernest to be of a roving disposition, and believed that he and his friend had gone upon some expedition out of the ordinary route of travellers, and where there was no speedy means of communicating with their friends. The courage and physical strength of both young men were

too well known to admit a supposition of personal injury, and their discretion and judgment were equal to their courage.

"But they may have been suddenly assailed by brigands," said Erminie.

"Brigands in petticoats!" said a knowing old man of the Dupré family to himself, as Erminie departed sorrowing. "The Spanish girls do run away with hearts: there's no denying it." The old man wagged his white head laughingly, in recollection of some of his own young days.

Love was a thing to laugh at, to that old man: but to Erminie it was a thing for tears.

The tears were not to fall for ever. A letter was received at last, though not from Charles himself, nor from Ernest Dupré. It came from a surgeon, who had been in attendance in consequence of an accident which he stated his friends had met with through the breaking down of the carriage in which they were travelling, on their return to Bordeaux. Ernest had received a fracture which disabled him for the present from leaving his room; but Charles, who had only been stunned by the concussion, was now thoroughly recovered, and although unable to use his right hand sufficiently to write, was well enough to travel, and would be in Bordeaux by a certain day.

"You must not expect to see him unaltered by this accident," the writer then concluded; "and it would be unkind were I not to mention that the shock has affected his nervous system so considerably as to give a somewhat different expression to his countenance to what I had observed when a few days previously he passed this way. In the course of a month or two he will be quite himself again."

"Dear Charles!" exclaimed the affectionate girl: "how glad I shall be wait on you with all a wife's tenderest devotion! O, yes, he will be quite himself again soon. It shall not delay our marriage. I shall be impatient to have the privilege of being his nurse, his constant companion and friend."

Another letter in a different hand conveyed glad intimation that Charles de Vauchon might be expected on the following day: and on the following day he came.

Charles de Vauchon; but oh! how changed.

It was the same figure, the same form. There were the well-remembered features; the large dark eyes, and the mass of raven hair: but the eyes had a different expres-

sion; the old tenderness was gone, and a fierce fire seemed burning in its place. There was a harshness in his voice, which had before been perfect music; and there was an unsteadiness in his walk, which had previously been upright and manly.

"Dearest Erminie," he said, in a constrained tone and manner, "you must have thought me an inconstant lover, not to answer your dear letters, and were inclined, perhaps, to cast me off for a false knight; a fate I should have well deserved if I had fallen in love with any one but such a paragon as yourself."

Not only the tone in which these words were spoken was different from what Erminie had been accustomed to hear from the lips of her lover, but the words were unlike what he had used in other days. Erminie was disappointed and hurt. There was none of the beautiful refinement which had surrounded his love like a glory, and made her own seem glorious in the light of it; but a patronizing air seemed to imply a condescension in marrying Erminie. This was startling to her pride; but then the words of the surgeon's letter occurred to her, and the alteration for which those words were meant to prepare her were understood as implying a disordered brain, the consequence of the calamity which had befallen her lover.

To what else could so distressing a change be attributed? There was the living Charles de Vauchon before her, all the personal features of the man she loved so well: but the voice, thoughts, and manner were gone. Such a change could only be the result of an affection of the brain. And could Erminie marry whilst this fearful belief existed?

Charles de Vauchon himself was impatient for the wedding to take place. Immediately on his arrival at Bordeaux, he had given instructions for the sale of the estates in that neighbourhood, which he had become possessed of through his father's death; for he had resolved, he said, upon residing permanently in Spain. The friends of the family, who were as much struck by the alteration in his appearance and manner as Erminie, remonstrated: but Charles de Vauchon cut short their remonstrances by retiring from their presence, and afterwards declining to see them.

Preparations for the marriage were again renewed, for de Vauchon was anxious to get back to Valladolid, and would take his bride with him. Glad as Erminie would

have been with this haste, had the expectations of her young heart been fulfilled, she was only desirous now of postponing the nuptials. Her love had become associated with fear.

She no longer met de Vauchon with the old delight; the love in her heart had not expired, but it was overlaid by a cloud. A thrill went through her frame when he approached her. De Vauchon observing this, said with a sneer, "One might conjecture that you were changed, Erminie; or that I am."

"O no, not changed!" exclaimed Erminie, "but—but you are not well. You have not recovered from the effects of that terrible accident. You need repose and quiet and—"

"And you don't want to marry me—that's what you would say!" said de Vauchon, passionately, and grasping the little hand which he held in his own, as though it were a vice: "Say it, and hear me reply that you *must*; your faith is pledged; and the marriage *shall* take place forthwith. Mark me, I say shall; so you had better get rid of whatever ridiculous scruples you have in your head, and be compliant."

Erminie gazed at her lover in astonishment. "This is cruel; very, very cruel!" she exclaimed.

"No, no, you are a foolish girl!" he replied. "Dry your eyes; think more sensibly, and——"

He was proceeding with an assumption of tenderness, when a loud exclamation outside, in a female voice, drew his attention to the window: and then apparently amazed at what he beheld in the street, he hurriedly left Erminie, without a word.

It was a woman whom Charles de Vauchon saw in the street. Addressing her with great vehemence, he thrust her into a vehicle that was passing, and giving a direction to the driver, placed himself by her side.

It was very necessary for Charles de Vauchon's purpose, that this woman should be removed.

A dark, cool, summer's night succeeded a sultry day. Erminie was seated at an open widow, concealed from observation by the drapery, and thinking of the blight that had fallen upon her felicity, when it seemed to her that a man had passed and repassed the house several times, and had cast earnest and inquiring looks at the window. He was enveloped in the folds of a cloak, and his face was entirely shadowed and con-

cealed. A strange undefinable feeling pervaded Erminie: there was an attraction in that passing figure which her mind could not resist, and yet it was associated with terror. The figure seemed to melt into the darkness of the night. It was as a shadow without a substance, and its appearance seemed to be in some way connected with herself.

Whilst Erminie was resolving in her mind the strangeness of this circumstance, the mysterious figure glided again from the darkness, and this time stood directly in front of the window. No one else was passing. All was silent. The figure stood alone.

The moon breaking from dense clouds, threw a ray of light upon the face upturned to Erminie's window, and revealed the features of Charles de Vauchon. Of Charles de Vauchon, not as he had appeared a few hours before in Erminie's presence, but as she had seen him when they parted, with the light of love in his eyes, reflected from his heart.

Erminie shrieked in her delight, and the figure, as if alarmed by the cry, darted again into the darkness; and the servants coming into the room, found Erminie apparently lifeless on the floor. On her recovery, she beheld Charles de Vauchon standing over her, not with the same look of tenderness she had beheld in the street, but with the dark sinister expression which had alarmed her, when, interrupted by the sound of a woman's voice, he had hurriedly left the room.

(The Second Chapter in our next.)

PRAISES are valuable only when they come from lips that have the courage to condemn.

THE extreme pleasure we take in talking of ourselves, should make us fear that we give very little to those who listen to us.

ROSES AND THORNS.—We wonder what this world would be to us if throughout our lives we reposed on a bed of roses! Should we, in reality, feel more happy? We have often asked the question both of ourselves and others, but never could obtain a satisfactory answer; and being obliged to take refuge in experience, we very soon discovered that appearances were invariably deceptive, and that the roses and thorns of life mingled promiscuously together; that they were inseparably united—one for a stimulant to man, the other as a reward to him during the natural pauses between his exertions.

The Theatres.

DRURY LANE.—The managers of this popular national theatre is judiciously reviving some of the sterling old plays that afforded delight to our forefathers: and it happens that his company is well adapted, by their peculiar abilities and study, for giving effect to them. It is probable that Colman's excellent comedy of *John Bull*, never afforded more delight to an audience than has been experienced at its recent representations here. Mr. Phelps imparts intense pathos to the character of Job Thornberry, and he is powerfully supported by Mrs. Herman Vezin, as the daughter, Mary. Macklin's comedy of *The Man of the World*, stands in striking contrast with Colman's play; and nothing could be more opposite than the leading parts in each: Thornberry, the brazier, in one piece being a man of deep feeling with a rough exterior, whilst Sir Pertinax Macsycophant is a man of no feeling at all, but with all the outward aspect of great courtesy and amiability. Mr. Phelps is equally successful in depicting the characteristics of Sir Pertinax, the glozing "boo-ing" adventurer, who contrives to mount the ladder of fortune by his servility. In this piece, Mr. E. Phelps, Mr. Barrett, Mr. McIntyre, and Mesdames Vandenhoff, Hudspeth, and Adams, have also distinguished themselves. *The Jealous Wife* (with Mr. Phelps as the unfortunate husband, and Mrs. Vezin as the wife with extravagant fancies and suspicions), and Shakespeare's *Merchant of Venice*, have been other remarkable features in the performances during the month; the entertainments being always concluded with the successful pantomime of *Number Nip*, wherein Beverly's scenery, and the beautiful spectacle and grotesque harlequinade, have obtained a great reputation. Among the novelties announced for the coming month, we are to have a revival of the grand drama of *Rob Roy*, with Sims Reeves as Francis Osbaldeston, Phelps as Nicol Jarvie, and an actor of great provincial reputation, Mr. Powrie, as Rob Roy. These attractions will carry the performances through the month triumphantly.

COVENT GARDEN.—The performance here have sufficed to fill the house every night, and the audiences have gone away perfectly delighted with their entertainment. There are wonderful features in this pantomime, and the cordial manner in which all the performers go through their business, show that their hearts are in it; and when the heart is in a work, it is sure to be well done. The pantomime is still preceded by the operetta of *Terrible Hymen*; but it is supported by Miss Augusta Thomson and Mr. Whiffler, who, it must be acknowledged, leave nothing to be desired in the performance.

THE PRINCESS'S.—Mr. G. Vining is certainly a most indefatigable manager, and better still, he is a most judicious one. He not only determines to give his patrons novelty, but his perceptive power enables him to find out what is really good for their entertainment. We now have the pleasing task of recording the decided success of a new and original drama, by Mr. Robertson, bearing the suggestive title of *Shadow-tree Shaft*. This piece possesses very strong dramatic interest, the plot turning upon the involvement of a Staffordshire baronet in the Jacobin rising of 1745, and his concealment in one of his own coal mines. Associated with the serious interest is a remarkable character, sustained by Mr. Vining in a manner that deserves the highest praise. This is a broken-down gentleman, whose estates have been forfeited in consequence of his loyalty to the Stuarts, and who travels with an institution for teaching the art of pugilism. His conversation is a singular mixture of manly phrases, classical quotations, and slang expressions; and Mr. Vining's genial impersonation is a great feature of the play. The scenery is very fine, what is described as a "Fir Coppice," in which the appearance of a snow-covered wood is given, elicits im-

mense applause. A powerful sensation effect is produced by a representation of a coal mine in full working, where a murder is committed as the victim and his assassin are going up the shaft. The situation is a novel one, and the excitement it produces among the audience is great. The play is well supported by the actors; Miss Katherine Rodgers, Miss Montagu, Mr. Villiers, Mr. Verner, Mr. Forester, and Mr. Shore, imparting the requisite strength to the characters entrusted to them. The success of the piece is such as to warrant the expectation that it will have an extended run.

LYCEUM.—Mr. Fechter has met with great success in his production of the drama of *Rouge et Noir*; the interest of the story, the beautiful scenic arrangements, and the excellent acting, being all duly appreciated by the public. Mr. Fechter's acting in the part of Maurice D'Arbel, the gambler, is very fine, and brings down repeated plaudits from the audience. It must be added, in further recommendation, that he is well supported by the company. *Rouge et Noir* must certainly be pronounced Mr. Fechter's greatest success, since the production of *The Duke's Motto*. The thrilling interest of the plot is admirably kept up throughout the piece, and the appropriate character of the acting makes a marked impression on the audience.

ADELPHI.—At this favorite theatre, *The Sister's Penance* has enjoyed a great and well-deserved success, and Mr. Toole's humorous rendering of the Scottish Chieftain in *Mountain Dhu*, nightly provokes shouts of laughter. The great novelty at this house however, will be Mr. W. Phillips's romantic drama called *Lost in London*, which has been for some time past in preparation, and is brought out in that perfect style which the resources of the Adelphi management can command. The novel effects of the "Lancashire Collieries" form a great attraction, and materially heighten the effect of the piece.

ST. JAMES'S.—The new and brilliant burlesque of *Dulcamara; or The Little Duck and the Great Quack*, is having a most extended run. Mr. Gilbert promises to be one of the most successful burlesque writers, his production being replete with humor and broad drollery. All the most popular melodies of the present day are pressed into service in admirable style, and the acting is most excellent. *The Road to Ruin* and other standard pieces, have proved great sources of attraction during the past month.

OLYMPIC.—Mr. and Mrs. Charles Matthews's clever acting in *London Assurance*, have caused this piece to retain its place in the programme for a long period. The revival of *Lavater* however, affords Mr. Charles Matthews an opportunity of appearing in one of his very best impersonations, and the production of this piece displays the tact and judgment of the management. *The Comical Countess*, and *A Romantic Idea*, are also among the pieces which have delighted the crowded audiences at this theatre.

THE STRAND.—The enormous success of *Guy Fawkes* is still the standing announcement at this theatre, fully justifying our predictions of this clever and well acted extravaganza. It is now known to be a thing worth seeing; consequently, crowds go to see it, and are well pleased.

NEW HOLBORN THEATRE.—We have here to chronicle the long continued and increasing success of *The Flying Scud*, and Mr. Boucicault's exciting drama seems likely to rival the "Colleen Bawn" or "Arrah-na-Pogue" in the length of its career. This elegant and commodious theatre has been most fortunate, in securing for its opening piece a drama which possesses so great an attraction for the public.

NEW ROYALTY.—Everyone should see the burlesque of *Black-eyed Susan*, as performed by the clever company which Miss M. Oliver has brought together. *Meg's Diversions* is a very cleverly written piece, and is acted in most admirable style by Misses Oliver and Collinson, and Messrs. Craven, Dewar, and Wyndham.

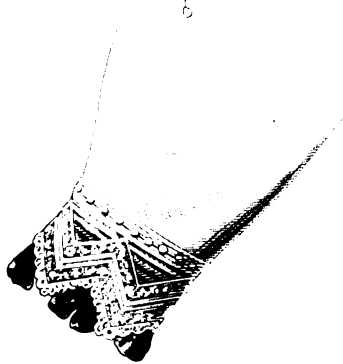
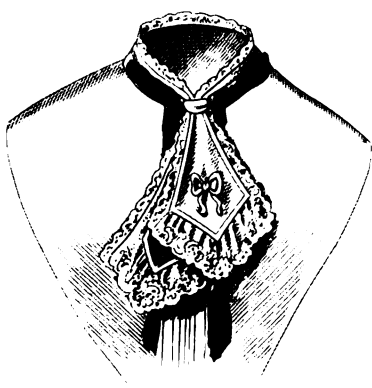






Le Monde Élegant





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Observations

ON
LONDON AND PARISIAN FASHIONS

THE changes which are now taking place in Fashion, are the greatest that have occurred during the last thirty years. Dresses which could have been worn last year without appearing singular, can this season hardly be worn, and next year they cannot be worn at all without the wearer had no objection to an antiquated appearance. The revolution that has taken place, since the first introduction of the gored skirts, is indeed almost astonishing.

The most stylish dresses are now those which have every breadth gored, and which in consequence sit perfectly plain all round; and the body and sleeves being tight-fitting to accord with the skirt, gives a decided advantage to all well made and well proportioned figures. Even elderly ladies with well proportioned figures, look considerably younger in this style of dress.

We will own that this style is not very favorable for those who have not proportionately made figures; the disproportion having up to the present time been hidden by the large folds of the skirt, body, and sleeves; but this close-fitting style will be of very great advantage to all our fair countrywomen, because it is acknowledged by all Civilized Nations, that the ladies of Great Britain are the most finely formed race in the World.

This close-fitting style has another very great advantage in its economy: a silk dress now only requires 11 or 12 yards, instead of 16 or 17; but we shall go more fully into this subject in our May number, when we shall give a full-sized pattern of one of these gored skirts.

All skirts are now gored so as to sit quite plain at front and sides; some ladies still have the back breadths pleated, but the most stylish are quite plain all round. As

to length, they are cut just to clear the ground in front and at sides, and have a train at the back varying in length from 8 to 18 inches, according to taste. Some Morning dresses however, intended for Walking or for Croquet, are without train, but they are then always made with double skirts, and are cut short enough to display the very pretty boots.

The tight-fitting *Casaque* or *Peplum* is very fashionable. The *peplum* skirt is now formed into every variety of points: some have points at the sides only; some are pointed at the sides and back; others have the points at back, front, and sides; or have two points at the front, one at each side, and one at the back: some even have a double series of points, one laid over the other. The points of our full-sized pattern, can of course be altered to suit any of these styles. We may add that these *peplums* are always made tight-fitting, and are generally worn with *ceintures*.

The other fashionable kind of *Paletot*, is that short square-cut or loose style which prevailed so much last season. It is still considered extremely fashionable, and is well suited to be worn over the gored close-fitting style of dress.

Steel *jupons* are now almost discarded; real horsehair crinoline being found the most suitable.

THE FULL-SIZED PATTERN.

NO ALLOWANCES to be given for seams in cutting out

WE have this month given the full-sized pattern of a TIGHT-FITTING PEPLUM or CASAQUE, to be worn out of doors over another dress, the waist being confined by a *ceinture*. The skirt forms four large points, one at the front, one at each side, and one at the back. The costume will appear in our May number.

This elegant pattern is for a lady of well-proportioned figure, measuring 34 inches round the chest. We have given the pattern complete in its full length, comprising front, side-piece, back, and sleeve. It may be made in black silk, or of the same material as the dress, and the edges of the pointed *peplum* or skirt, should all be finished by a fringe or lace.

Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—Dress of maize-colored silk : the skirt nearly covered by a large *peplum basque* which forms two large points at the sides of fronts, and two larger points at the back, with a third point underneath and between them : each of these points terminates in a blue tassel, and they are edged round with a *tresse* or plait of blue ribbon. The body is plain and high, and has a *ceinture* of blue plaited ribbon, with three small points of the same material at the back, each of these terminating in a tassel. The *epaulettes* and cuffs are trimmed to match, but the points and tassels are smaller.

This costume is from the **MAISON PARIS**,
Boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress of rich violet silk, the skirt trimmed near the bottom by two bands of black silk, which terminate in points a little distance from the front, each point being fastened by a mother-of-pearl button. In the middle of front breadth, there is a row of five large black silk *rosettes*, each *rosette* having a pearl button in the centre. Short, loose-fitting *Paletot* of *Chinée Drap de Paris*. It is bound all round by a black velvet, just inside which are two rows of very narrow black braid. The fronts close by three pairs of buttons, fastening with loops of cord : ornamental pockets outside, trimmed to match with the black binding, black braid, and buttons. Cuffs trimmed by two rows of the fine braid, with a button and loops of cord. Bonnet of black *tulle*, dotted with jet, and trimmed with black lace and violet flowers ; violet strings to match.

This costume is from **MAISON ADOLPHE**,
Boulevard des Capucines.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes* : the under skirt is short, and is made of *ponceau* or scarlet silk : it is trimmed near the bottom by a broad *biais* band of black silk. Upper skirt of black silk left open at the sides ; the sides of openings being united by pointed tabs of black silk, having all the edges traced round with fine *ponceau* cord, and fastening by *ponceau* buttons placed at the

points. High body of black silk, with sleeves of *ponceau* silk, and *ceinture* of black silk edged with scarlet. The fronts fasten by scarlet buttons, the points are trimmed by tabs of black silk, edged with scarlet, and the cuffs are trimmed with tabs like those on the skirt. Hat of grey felt, trimmed with *ponceau* velvet, and having a white plume and a green tuft in front.

This costume is by Mdle. **RABOIN**, 67,
Rue Neuve des Petits Champs.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of pearl-grey silk, made with double skirt ; this skirt is trimmed at the bottom by a broad band of scarlet velvet, ornamented with fine black braid, narrow black velvet, and small squares of white silk. The second skirt has a similar trimming, but very much narrower, and is caught up at the sides by *rosettes* of scarlet silk, with white silk centres. Low body with waistbelt, the trimmings of body, sleeves, and the *ceinture*, are exactly like those of the under skirt. Over the body is worn a *Caraco* or Spanish Jacket without sleeves ; this *Caraco* is of scarlet velvet, ornamented like the velvet at the bottom of skirt, but with the white squares much larger : it is edged by a narrow quilling of white silk ribbon, with a black edge.

This *toilette* is by Mme. **ROSSIGNOL**, 41,
Rue Lafitte.

PROMENADE COSTUME.

Fig. 2.—*Jupon* of bright blue silk. Suit of pale Havanna-colored silk. The skirt is cut at the bottom, into pointed *vandykes*, these *vandykes* being all edged with flat *rouleaux* of the same silk, headed by a narrow black velvet. A little above this are three rows of narrow black velvet, piped on each side by the same silk as the dress, and two similar rows of velvet and piping are carried up the middle of front, and on each side of the front breadth. Short, loose-fitting *Paletot*, also having the bottom edge cut in *vandykes*, and edged in a similar manner : these *vandykes* are also placed at the cuffs, and round the armholes, and the neck : the front edges, and the bottoms of sleeves, are all trimmed by rows of the black velvet piped with silk. Leghorn Hat, trimmed with a blue flower and a garland of leaves : at the back is a white scarf or veil, which is tied completely over the back part of the hat, and covers the *chignon*, underneath which it is tied by a blue ribbon.

This elegant dress is from the MAISON PARIS, *Boulevard de Capucines*.

PROMENADE COSTUME.

Fig. 3.—Dress of white silk, with large purple satin stripes upon it. Tight-fitting *Peplum* of black silk: the skirt being short in front and at back, and forming long points at the sides; at the back there are five large hollow plaits. All the edges of this *Peplum*, and also the armholes and cuffs, are trimmed by a black silk ribbon enriched by jet beads; there is a tassel at each of the points of the *Peplum*, and there are *epaulettes* formed of *chenille* fringe. *Ceinture* of black ribbon enriched with jet, and having at the back long pointed streamers with black tassels. Bonnet of white *tulle*, trimmed with roses, leaves, and small bows of black ribbon. White strings of moderate breadth.

This costume is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes; the first skirt of white silk with broad white satin stripes. The second skirt is of white *tulle*, each of the breadths forming *bouillons*, and separated by a white silk cord with a *bouquet* of small roses at the bottom. This *tulle* skirt is rather short at the front, and slopes off gradually at the sides, so that at the back it reaches nearly to the bottom of the silk skirt. Body of white *tulle*, with a *ceinture* of blue silk, fastening in front by three buckles; the two outer buckles ornamented by loops of blue ribbon, with floating ends. Drapery of white *tulle*, with a *bouquet* of roses on the chest, and on each shoulder a rose, with loops and streamers of blue ribbon. *Coiffure* of roses and pearls.

BALL COSTUME.

Fig. 2.—*Princesse Robe* of pink silk, of the same form as the full-sized pattern given with our February number. The bottom of skirt is ornamented by two rows of *bouillons*, in white spotted *tulle*: the upper *bouillons* headed by a string of pearls, interrupted at intervals by pearl clasps or *agrafes*, and having a double row of pearls forming festoons between each clasp. At the waist there are four pearl *agrafes*, one in front, one at each side, and one at the back, also united by double festoons of pearls. The upper edge of the body is trimmed by a double row of narrow lace, with a string of

pearls in the centre. Attached to the back of the dress is a sort of *Manteau*, or scarf of spotted *tulle*, edged round by narrow gold ribbon, and caught up at the sides of skirt by groups of *Marguerites*. Headdress of pearls and *Marguerites*.

This very novel and original *toilette*, is from the MAISON BOUDET, *Boulevard de la Madeleine*.

EVENING COSTUME.

Fig. 3.—Dress of sea-green silk. Opera Cloak of white Cashmere, of the *Talma* form. The bottom edge is trimmed by a white fringe, surmounted by four rows of white satin piping. The neck is trimmed with three rows of white satin piping; and at the back are two bows of white satin ribbon, with floating ends terminating in tassels.

It is from PARIS ET CIE, *Boulevard des Capucines*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of pink and white striped silk: the skirt gored and without fulness, and the body plain and high. *Suisseuse ceinture* of rose-colored silk, edged and trimmed with narrow white ribbon: it is made with a *basque* or skirt, pointed at back and front, and edged at the bottom by a rose-colored fringe headed by the white ribbon. At the right side of waist two long pointed tabs are attached, forming streamers; they are of rose-colored silk, edged with white: pointed cuffs to match; a band of rose-colored silk round the armhole.

This *toilette* is by Mme. ALEXANDRE GHYS.

PROMENADE COSTUME.

Fig. 2.—Suit or Dress and *Casaque* of grey silk: the skirt trimmed near the bottom by a broad *biais* band of scarlet silk, with a narrow black lace on the upper edge. Tight-fitting *Paletot* or *Casaque*, fastening by five large fancy buttons, and having a waistbelt with long floating ends at the back. The skirt of this *Paletot*, is cut into five large points or *vandykes*, two in the front, one at each side, and one at the back: these points are edged by a black lace with a band of scarlet silk for a heading. A similar band of scarlet silk and lace, but much narrower, is carried round the neck and armholes, and forms pointed cuffs at the bottom of sleeves. Hat of white straw or felt, trimmed with *Marguerites*.

This and the following *toilette* are by Mme. BATAILLON, 14, *Rue Chabannais*.

PROMENADE COSTUME

Fig. 3.—Dress of purple or violet silk ; the skirt trimmed at the bottom by a deep fluting or quilling, braided by a black ribbon enriched with jet. High body and tight-fitting sleeves, trimmed with *passermenterie*. *Casaque* or tight-fitting *Paletot* of black silk, having the skirt very long, so long indeed that it looks like a second skirt to the dress. The bottom edge is cut in small scallops, which are edged by a jet fringe and band of black silk enriched with jet. Waistbelt of black silk dotted with jet, having a jet fringe at the bottom edge. Venetian or hanging sleeves, open at the front of arm as far as the elbow : at the top of arm there is a short *bouillon* sleeve, headed by a jet fringe and a band of silk with jet. *Benoiton* Bonnet of violet silk, trimmed with violet, black lace, and jet.

PLATE THE FIFTH.

No. 1 is a FANCHON BONNET of bright blue *tulle bouillonnée*, and having strings of blue silk to match. The front of bonnet is trimmed by a garland of white lilac, and the back is edged by a crystal fringe, with pearl *grelots* or medallions ; a similar fringe is placed at the top of front. On the left side is placed a small rose, with branches and leaves. This bonnet, and also No. 12, are by Mme. HUSBAND, *Rue Lafitte*.

No. 2 is a most elegant EVENING HEAD-DRESS or COIFFURE, formed entirely of pearls, which are worked in a very rich lace-work pattern, with a fringe of the same all round. In the front is a large rose, from which a branch of leaves and buds, is continued to the left side. *Chaine Benoiton* formed of large pearls. This *Coiffure*, together with the Bonnet, No. 9, and the Hat, No. 5, are by Mme. ESTHER, *Rue Richelieu*.

No. 3 is a BONNET of white *crêpe*, laid on a stiff foundation, consisting of a round, flat crown, and a *passé*. On the crown the *crêpe* is quite plain, and it is edged round by a narrow pink ribbon, covered with fullings of *crêpe*. The *passé* has the *crêpe* fulled, and has a pink edging similar to the crown. Strings of pink ribbon, which are attached to the bonnet by bows and streamers of narrower pink ribbon, and with a rosebud and leaves in the centre of each bow. Cap of white *tulle*, pink ribbon, and rosebuds. It is by Mme. DELAUNAY, *Place de la Bourse*.

No. 4 is a LEGHORN BONNET, edged all round by a narrow blue ribbon plaited.

The strings and the streamers at the back, are formed of broader blue ribbon in plaits or tresses, terminating at the ends in small bows. In front is a group of large *Marguerites*, and at back towards the left side, there is a bow and short ends of blue ribbon, with a *Marguerite* in the centre. This bonnet is by Mme. MARIA BOIREAU, *Boulevard Montmartre*.

No. 5 is a LEGHORN HAT of the *Mousquetaire* shape, having the edge bound with black velvet. It is trimmed by a rose with buds and leaves, and a long scarf of black lace, bound round the crown and fastened in front by a jet clasp.

No. 6 is an EVENING COIFFURE, consisting of a circlet of blue velvet, trimmed by bunches of small white flowers all round, and having at the back a large rose with buds and leaves : attached to this rose is a garland of the white flowers, with another and smaller rose at the bottom. It is from the MAISON DELANOUÉ, *Rue de Richelieu*.

No. 7 is a COLLAR of a very novel and elegant shape, formed entirely of rich white *guipure* lace. This Collar, and the Cap, No. 10, are from Maison AUBREY-SŒURS.

No. 8 is a LEGHORN BONNET, designed by Mme. MARIE LEMAITRE, *Boulevard des Italiens*. It is trimmed with white lace and violet flowers, and has strings and *brides* of violet ribbon.

No. 9 is a very novel BONNET of the *Fanchon* shape. It consists simply of a scarf of white spotted *tulle*, edged with narrow lace ; placed over a stiff foundation, and leaving a narrow piece over at the back to imitate a curtain. The strings or *brides* are therefore very full, and are made to fasten by a *Marguerite*. At the left side of front is a group of *Marguerites*.

No. 10 is a CAP of *guipure* lace, trimmed with ribbon velvet, the color *ponceau* or scarlet.

No. 11 is a white CHIP BONNET, edged with a jet pendant fringe. At the top of front inside, there is a group of violets with leaves, and a similar group of violets is placed upon the left side. Strings of violet ribbon. This bonnet is by Mme. LEBLANC-NEY, *Rue des Martyrs*.

No. 12 is a BONNET of rose-colored *tulle bouillonné* or fulled. It is trimmed in a very novel manner by plaited *tresses* of rose-colored silk, which form the *brides* and the streamers at the back, and also ornament the sides of bonnet. At the top in front is a large rose, and similar roses but smaller, are placed on the *brides* and streamers.

CHARLES DE VAUCHON : A MYSTERY.

CHAPTER II.

"Seest thou shadows sailing by,
As the dove with startled eye
Sees the falcon's shadow fly?
Hearest thou voices on the shore,
That our ears perceive no more,
Deafened by the cataract's roar?
O, thou child of many prayers,
Life hath quicksands—life hath snares."

THE love pervading the heart of Erminie was oppressed by fear. She was true to the spirit which had awakened that love, and she desired to keep faith with her destined husband, and respond to his wish for an immediate marriage; but at the same time she looked forward to a period beyond, with undefinable terror. Once she had loved Charles de Vauchon; now she feared him.

She could not conceive a reason for the difference that had shown itself in her lover. When she had seen him in the street, under the mysterious circumstances already described, he was the same bright, ardent Charles, as before his accident: but in her presence he was sullen, suspicious, and sarcastic. When she playfully reminded him of the change, he did not appear aware of it, but looked at her inquiringly.

"Why," she asked, "did you retreat so suddenly, when I beheld you with your old looks of kindness in the street, after you had left me hastily?"

Charles de Vauchon made no reply. He gazed into the bright face of the girl, with a vacant expression, wherein inquiry and apprehension were afterwards combined; but he said nothing. Was this insanity?

"It was such a pleasure to see you look as you were used to do," said Erminie, "that I fancied the old days of happiness were returning."

"We will be married forthwith," exclaimed Charles, impetuously; "and the old days *shall* be renewed." But though the words were intended to convey an idea of deep devotion, they had the effect of confusing Erminie still more.

Nor was her perplexity diminished, when on the same afternoon a beautiful dove was left at her door by a stranger, as a present, addressed only "To the fair Erminie." On examining the bird a paper was found under its wing, whereon the words were inscribed, "Postpone the nuptials."

What could this mean? Why should she postpone her marriage? Certainly her feelings were disturbed, but how should any

stranger be aware of that? It was known she was affianced to Charles de Vauchon. It was also known that the match was an appropriate one as regarded position, education, and worldly means. Why should anyone be so much interested in sending her so peremptory a message as that which was concealed under the wing of the beautiful dove?

The next day Erminie did not see her lover. It was given out that he was ill. Ernest Dupré having recovered from the effects of his accident, and returned to Bordeaux, had called at his friend's house, but the indisposition of the latter was so great, as even to prevent the meeting of these close friends and companions. It would have been better for one of them if they had met; for Ernest Dupré had a mission.

It was one of mercy and forgiveness.

But Charles de Vauchon was too ill to be seen even by his friend. He was too ill even to visit Erminie. He wrote to her, however—wrote to her in passionate and adoring terms. She was life, and health, and soul to him. Without her, life was death; the world a desert; fortune worthless; health undesired. The physician, so he said, had represented his case as dangerous; but if his spirit were about to be summoned to another world, he would not die happy unless his name were conferred upon Erminie, and Holy Church had made them man and wife. He exhorted her, then, to be united to him that day.

The suddenness of this entreaty appeared to have some relation to the mysterious message received under the wing of the dove; so that although Erminie could not suppose the mystery incapable of solution, it appeared to her desirable that Charles should satisfy her mind at once—since love, where it exists, admits of no concealment. A hasty note was thereupon despatched to her lover; but before an answer could be received, Charles de Vauchon appeared personally before her.

"Now this is very good;" she exclaimed, when he approached her with all the old kindness in his eyes: "so good, I will not scold you as I should have done, if you had not come at once to explain the mystery of your request for a sudden marriage."

"Did I request a sudden marriage?" asked Charles. "And you concurred?"

"Can you ask such a question? Where there is a mystery, there can be no love. I saw no reason for your proposed haste: and were the case otherwise, you must tell me

all about it before I link my fate with yours for ever."

"You are a dear girl!" responded Charles. "And what do you think is the simple meaning of the mystery?"

"I am unable to think."

"The white dove's message -- what of that?"

"Charles, Charles!" exclaimed Erminie; "you perplex me more than ever. What do you know of the dove's message?"

"I will tell you all, dearest Erminie. The time has now arrived, when doubts and apprehensions shall be set at rest. The dove's message was one of interest and importance, I assure you, as you will find when all the truth is disclosed --"

"Who sent it?" asked Erminie.

"Ernest Dupré," was the reply.

"Ernest Dupré!" exclaimed Erminie.

"What motive could he have for delaying our nuptials?"

"You shall hear," was the lover's reply; but ere he could commence the explanation, the room door was suddenly thrown open, and the police entering, arrested Charles de Vauchon on a charge of assassination.

"Indeed!" was the only reply he made.

Amazement and horror rendered Erminie speechless. She gazed at her lover, and read nothing upon his face but calm resignation. She endeavoured to speak -- to ask him what this accusation meant; and Charles de Vauchon, guessing her thoughts and desires, said in a tone of great tenderness: "This is entirely a mistake, dearest Erminie." But the officer in charge, thereupon rudely exclaimed --

"Mistake, indeed! there is no mistake. Charles de Vauchon is your name; and Marie Valdes, otherwise Marie de Vauchon, of Valladolid, whom you thought that you had strangled, and whom you left for dead upon the highway, is now in court, to bear testimony against you!"

Erminie fell shrieking to the ground, and Charles de Vauchon endeavouring to raise her, was prevented by the officer of justice. Some of the servants at that moment entering the room, their mistress was confided to their care; and Charles de Vauchon was taken to confront his accuser.

When Erminie recovered, she found herself on a sofa, whilst Charles de Vauchon was seated on a *fauteuil* by her side. He was reading; and for some moments Erminie, without moving, as she looked upon him, endeavoured to recal her thoughts. She had surely seen him arrested and car-

ried away on a fearful accusation. Certainly he had implied a thorough denial of the charge, and attributed his arrest to a mistake: but could he be so calm, even after acquittal from that accusation?

She observed that although the manner of Charles betokened ease, there were the same marks of care and craftiness upon his countenance, which had on former occasions alarmed her.

"Charles de Vauchon!" at length she exclaimed impetuously. And Charles, with the same quiet ease as before, placed his book upon the table, and replied, "Well, dearest? You are again yourself. I have patiently waited for your awakening: although time is of course an object, since I am charged with a crime of no common import, and must necessarily get away as quickly as possible."

"Get away?" asked Erminie. "What do you mean? You are not guilty?"

"O dear no!" he responded, with a smile, "but it is so difficult to satisfy public opinion."

"There can be no difficulty, Charles, if you are innocent. Who is that Marie Valdes, who assumes a right to your name?"

O, who is Marie Valdes? Why, my dear girl, although I do not acknowledge your right to question me respecting every little particular of my life, I will tell you. There was a flirtation between Marie and me, in Valladolid, and the silly girl not only fancied I was in love with her, but also (quite in imagination, I assure you) conceived that I had married her! It is a strange infatuation -- a strange delusion. The Spanish girls are so impulsive. She followed me here; and not wishing to be embarrassed with her folly, I gave her money, and sent her away. Unfortunately, she fell into the hands of robbers, who plundered her and left her for dead. The strangest of all her hallucinations, is that she thinks it was me who endeavoured to strangle her. That of course, is an absurdity."

"And the magistrate thought so too?" asked Erminie.

"Why, not exactly. In short, I found it would be better to make my escape, rather than wait for the issue of a tedious process of law; so here I am, claiming my darling Erminie for my bride. I contrived to escape: and before sleepy Justice has found out my departure from her toils, we will be married, and away to America. I have realised a vast amount of gold, only to place it at your feet."

"We will talk of this to-morrow," she calmly replied.

"To-morrow!" exclaimed Charles de Vauchon. "To-morrow I may be in the clutches of the rascally law. We must away to-night, my love——"

"You approved, just now, the dove's message!" said Erminie.

"The dove's message! What was that?"

"You must not affect ignorance of so remarkable an intimation," rejoined Erminie, "when you told me you knew all, and whence the message came."

"Yes, yes, I know," he hastily rejoined, "but I have other thoughts just now. Our marriage must not be delayed."

He approached, and was about to clasp Erminie in his arms, when a noise upon the stairs diverted his attention. He had an instinctive idea of its meaning, for he suddenly darted towards the window. Throwing up the sash, he was about to leap into the garden, but as suddenly the face of Ernest Dupré appeared there, and two officers behind that gentleman forbade his retreat that way.

Charles fell back with a cry of dismay, and then approached the door; but a larger number of officers confronted him outside.

The next moment a second Charles de Vauchon entered the room.

The mystery was explained.

We stated in the first chapter, that the estates of the de Vauchon family, at Valladolid, had in the time of Charles's father, been grossly mismanaged; and Charles, when he went to Spain, accompanied by his friend, Ernest Dupré, to arrange the affairs, discovered that the cousin, also named Charles de Vauchon, who was the agent, was a defalcator to a very large amount. The latter promised to make good the deficiencies forthwith. He was a man of evil disposition and habits, and conceived a plan of assassinating the heir, and upon the strength of a great family likeness, taking possession not only of the estates, but also making the beautiful Erminie his bride. He had already a wife; but he calculated on reducing the territorial property into money, and escaping to America. The attempted poisoning failed; for both Charles and Ernest, on the strength of a good constitution, recovered soon after the false Charles had set out for Bordeaux. Marie, the wife, knowing the character of her husband, followed, and also fortunately survived his attempt to destroy her. The real Charles and his friend Dupré came also, but kept

concealed until the chain of evidence was completed. This will account for the mystification of Erminie, and also her misgivings when the false Charles appeared. The likeness of the cousins was so remarkable, that it was only when placed side by side, they could be distinguished the one from the other. On the appearance of the real Charles, Marie at once declared he was not her husband; and the officers were soon on the track of the real criminal whom Ernest Dupré was carefully watching.

The criminal had his deserts at the galleys: and the real Charles and his faithful Erminie were blest in each other's love.

A GOOD-NATURED BACHELOR.—There is a good-natured bachelor, so generous that, poor fellow! he would even give his heart away, if he could only find *an interesting object to take it*. What a pity!

THE FIRESIDE.—The learning of the university may fade from the recollection; but the simple lessons of home, enamelled upon the heart of childhood defy the rust of years. So deep, so lasting, are the impressions of early life, that you often see a man in the imbecility of age holding fresh in his recollection the events of childhood, while all the wide space between that and the present hour is a forgotten waste. You have perchance seen an old and half-obliterated portrait, and in the attempt to have it restored, you may have seen it fade away, while a brighter and more perfect picture, painted beneath, is revealed to view. This portrait first drawn upon canvas, is no inapt illustration of youth; and though it may be concealed by some after design, still the original traits will shine through the outward picture, giving it tone while fresh, and surviving it in decay. Such is the fire-side—the great institution of Providence for the education of mankind.

THE SPRING.—At this genial season, when nature awakens from the sleep of Winter, and when both the animal and vegetable creation revive to the enjoyment of renewed faculties and invigorated sources of happiness, it is obvious that the human frame should experience due care and attention, with a view to recruit and refresh its powers. The hair and skin, which may have suffered from the inclemencies of Winter, or the effect of crowded assemblies and heated rooms, claim in a particular degree our care, while the teeth and gums, and a fragrant and odoriferous breath, are objects which also require continual superintendence. For these varied purposes the unrivalled preparations of Messrs. Rowlands, their admirable Macassar Oil for the hair, their Kalydor for the complexion, and their Odonto for the teeth and gums, are as universally patronised as their merits and their efficacy demand.

The Theatres.

COVENT GARDEN.—The Italian Opera season at this house will commence early in April, and Mr. Gye's programme is one of great and unusual interest. Verdi's *Don Carlos*, and Gounod's *Romeo and Juliet*, must be named among the most important novelties. The orchestra will be under the able direction of Mr. Costa.

HER MAJESTY'S.—The season at this house is announced for commencement on April 25th. Mr. Mapleson's arrangements will be most complete and attractive, but the detailed programme had not reached us up to the time of our going to press.

DRURY LANE.—Three great representations have distinguished the performances at this national theatre in the past month: Sheridan's *School for Scandal*, Goethe's *Faust*, and the operatic drama of *Rob Roy*. Either of these pieces, in the style in which they are performed at Drury Lane, would secure a run for more than a month, but the spirited proprietor seems intent upon novelty, and is determined there shall be no flagging in the interest of his productions. In Sheridan's comedy we have quite a new reading of the part of Sir Peter Teazle, for whereas previous actors have merely given a humorous impersonation of the uxorious knight, Mr. Phelps brings out the sarcastic wit and the continuous aristocratic bearing of the affectionate partner of the country girl whom he had raised to a high station. Munden, we are told by those who remember that eminent actor, made the character farcical by exaggerating the disappointment he experienced in his wife, but Mr. Phelps never forgets that Sir Peter is a gentleman, and that he is *not* disappointed, for Lady Teazle goes through her trials bravely, and comes out pure and undefiled. The crowded state of the house when the comedy has been performed, proves what strength of attraction dwells on it. The operatic drama of *Faust* is equally attractive, and with regard to *Rob Roy*, it is scarcely necessary to say more than that in addition to the general strength of the company, Mr. Harrison appears as Francis Osbaldistone, and gives the ballads allotted to the character with all the grace, power, and sweetness for which he is so greatly celebrated. Mr. Powrie, an actor of great talent, brings out the points of Rob Roy with admirable effect: and Mr. Phelps as the Baillie, adds another to the gallery of portraits for which the public are indebted to his abilities. An amusing farce entitled *Wanted, Husbands for Sir*, in which Miss Lydia Thompson acts with remarkable spirit, is another noticeable feature in the entertainments at Drury Lane.

THE PRINCESS'S.—Here *The Streets of London* has been revived for a short time, and this admirable picture of real life always ensures crowded houses, but the great attraction is the revival of Charles Reade's interesting drama called *Never Too Late to Mend*. This piece must be pronounced a most admirable picture of real life, and it is worked out with great truth and fidelity to nature. The scenery is most excellent: the Berkshire Village, the Prison, and the views of Australia, are all deserving of the highest praise. The acting is admirable, especially Mr. Vining as Robinson the reformed convict, and Mr. Calhaem as Jacky, the Australian savage; but all the parts are acted with so much natural feeling, as to make a deep impression on the audience.

LYCEUM.—Mr. Fechter has afforded the public opportunities for many an evening's entertainment in the course of the month, by appearing in some of his most popular dramas, wherein his fine artistic power in the delineation of character is strikingly displayed. *Don Caesar de Bazan* is one of the most remarkable of these, and the fuller consideration that time has enabled Mr. Fechter to give to its features, is very evident in the improved version of what was already excellent. The piece had all the attraction of a novelty, and it could not fail to be well received by the public. *Hamlet* is another character to which Mr. Fechter has given an original complexion, that cannot be too highly ad-

mired. The sensation created by his new reading of the part, has been renewed by the present performances. *The Duke's Motto*, one of the best of the productions under Mr. Fechter's management, has since been revived, with the attractions of new scenery (by Mr. Grieve), dresses, decorations, &c., and will no doubt have another long run of success, to which it merits as a drama, and the impressive acting and stage arrangements fully entitle it.

ADELPHI.—Another skilfully arranged piece, entitled *Lost in London*, is calculated to have the usual extended run of the dramas produced at this house, where all that science and mechanical appliances can do for a piece, is brought to bear in securing its success. The author has done his best to produce an exciting work, and the scenic artists, and indeed all who are engaged in the representation have worked "with a will;" the actors and actresses coming in for a great share of the applause bestowed upon the production. It is written by Mr. Watts Phillips, and the plot is one of great and absorbing interest. Miss Neilson, Mrs. A. Mellon, and Messrs. Neville, Toole, Paul Bedford, and indeed the full strength of the Adelphi company, are engaged in this piece. The burlesque of *Mountain Dhu* is still as attractive as ever.

ST. JAMES'S.—A new comedy by Mr. Robertson is remarkable for some very excellent acting by Miss Herbert, and also some beautiful scenery, attractions which ought to secure a run for the piece. It bears the title of *A Rapid Thaw*, and is an adaptation of a French piece in which the celebrated actress Dejazet created a sensation. The representation of the park of a chateau with the snow on the ground, and a number of young ladies attired as pages, skating, and pelting each other with snowballs, is a stage effect such as is seldom witnessed; and it awakens great admiration. Miss Herbert's impersonation of Cymon is one of the best of the many of this clever artiste's delineations; and the scene in which the delineation occurs may be especially mentioned as being sustained with an intensity of feeling that produces immense applause. The other characters are supported in most commendable style by Mr. and Mrs. F. Matthews, Mr. Irving, Miss E. Bufton, and Miss A. Cavendish.

OLYMPIC.—A new version of Foote's admirable comedy of *The Liar* has been produced, with Mr. Charles Matthews in the character of Young Wilding, a character which was once played with great success by Robert William Elliston. The amazing falsifications which this character has recourse to, and which are all successfully exposed, constitute rich points of humour; and Charles Matthews imparts to them all the effects of which they are susceptible. Mrs. Charles Matthews also makes the most of the part of Miss Grantham, the lady who brings about the hero's reformation. Mr. Horace Wigan is a capital representative of the sham Frenchman *Papillon*; and the piece is altogether so well cast, as to ensure the gratification of the audience. *Lavater* is another great attraction, on account of the admirable acting of Mr. C. Matthews.

THE STRAND.—The burlesque of *Esmeralda, or The Sensation Goat*, is one of Mr. Byron's most amusing productions, and has been revived at this theatre in splendid style, with new scenery, dresses, and appointments. The music has also been re-arranged, so as to include all the popular melodies of the day. The spirited manner in which this piece is performed, must ensure its successful career. A new farce called *The Paris Exhibition*, is in active preparation.

NEW HOLBORN THEATRE.—Here the great and long continued success of *The Flying Scud* renders unnecessary the production of any novelty. The great scene of the Derby-day rouses the enthusiasm of the audience to the utmost, and is one of the most important features of this drama.

NEW ROYALTY.—*Meg's Diversions* and the burlesque of *Black-eyed Susan* are so successful, and afford so much delight to the numerous patrons of this elegant theatre, that they will probably retain their places in the bills for some time.



April 1867

Plate 1

Le Monde Élegant



April 1867

L. P. 22

Le Monde Élegant



April 1857

Plat. 3

Le Monde Elegant



Le Monde Élegant



THE
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No. 521.

MAY, 1867.

VOL. 44.

Observations

ON

LONDON AND PARISIAN FASHIONS

We have this month to record the continued development of those striking and important changes, that we described in our March and April numbers.

Dress skirts are made in three different styles: either in one piece with the body *à la Princesse*, like the full-sized pattern given in March, and shown by fig. 1 of our first Plate: cut with all the breadths gored, like our present pattern, and fig 2, Plate 1, and figs 2 and 3, Plate 2: or else are gored at the front and sides, and have the back breadth pleated at the waist, like figs 1 and 2, Plate 3, and fig 3, Plate 4. For some figures the plain skirts are the most suitable, while for others the pleats at the back are an improvement. They are more generally made with moderate trains at the back. There is however a tendency towards the short skirts for promenade dresses, but for this style skirts are generally double, fig 1, Plate 2, fig. 3, Plate 3, and fig. 1, Plate 4.

Dress bodies generally have the waists round and short. They are either made to close high, or else are open *à la Watteau*, fig 2, Plate 1, fig 1, Plate 2, and fig 3, Plate 4. In materials we may mention that colored spots on plain grounds, are being introduced in place of the stripes.

For out-door wear, Paletots are the only fashionable garments: they are generally very short, and either made square or loose like fig. 3, Plate 2, fig. 2, Plate 3, and fig. 2, Plate 4; or else are perfectly tight-fitting, as fig 1, Plate 1, fig 2, Plate 2, figs 1 and 3, Plate 3, and fig 1, Plate 4. In the tight-fitting style the skirts are generally cut with points *à Peplum*, similar to our April full-sized pattern.

In bonnets, the small round *Benoiton* or *Lamballe* shape, and the small pointed *Fan-*

chon are equally fashionable. Straw or chip, is coming more into favor. Some *Fanchon* bonnets are made with lace falls at the back, which are almost like curtains.

For Ball Dresses, we refer our readers to our March and April numbers.

THE FULL-SIZED PATTERNS.

NO ALLOWANCES to be given for seams in cutting out

We have given two full-sized patterns this month.

The *first* is the present style of HIGH BODY FOR A DRESS, with a short, round waist: it is for a lady of good figure, measuring about 34 inches round the chest, and 27 round the waist. The pattern consists of back, front, and side-piece, and the sleeve may be cut from the pattern given either with our March or April number.

The *second* pattern is the new fashionable style of GORED SKIRT FOR A DRESS. We have given the upper part of each breadth only, and each piece will require lengthening about 30 inches equally all round, taking care to continue all the seams in perfectly straight lines, and to give the same sweep to the bottom edges as in these patterns. Of course the degree of lengthening might be more or less than 30 inches, according to the height of the lady.

The (half) skirt consists of four breadths or pieces, the first or front breadth being indicated by one hole in the centre; the second breadth by two holes; the third breadth by three holes: and the back breadth by four holes. The seam nearest the front is marked by one small cut on each side; the seam under the arm by two cuts: and the seam nearest the back by three small cuts.

The best way of obtaining the full length pattern of this skirt, is to take some large sheets of newspaper, to lay the tissue patterns on them, and mark round with a black lead pencil, afterwards giving the extra lengthening required.

The train in this pattern will be about 9 inches long, but of course a greater length of train may be given if preferred, by increasing the length of the back breadth as required, sloping off to nothing at the sides. The train may then be made 9 or 10 inches longer than in this pattern.

If it is preferred that the skirt should have some pleats or fullness at the back, this style may be easily made by omitting the gored back breadth (marked by four holes), and putting in its place a plain square piece or breadth, pleating it in at the top to complete the size of waist, and sloping it off at bottom to form the train.

This new form of skirt will be found to be most economical. A dress with body and sleeves, may be made from about 12 or 13 yards of silk, 20 inches wide: of course for a wider material a less length will be required, and for a narrower silk a longer length. These skirts are also much easier to make up than the old style with pleats or gathers. The seams should generally be piped, corded, or finished, by trimming.

Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—Dress of *Mousseline de Soie*, the ground color white with purple spots: the skirt is gored like our full-sized pattern. Tight-fitting *Paletot* of black lace, trimmed with bands of purple silk: these bands are placed across the shoulders *en brêtelles*, and are brought together at back and front of waist, where they are fastened by large *rosettes* of the same silk with jet centres. At the back two shaped ends are attached to the *rosette*; these ends reach a little below the bottom of the *Paletot*, they are edged at bottom by a frilling of black lace, just above which is a very handsome jet *Arabesque* ornament. Leghorn Bonnet of the *Fanchon* shape, but made to appear almost like a *Benoiton*, by the circlet of white lace and roses: in front a group of small roses with leaves: strings of pink ribbon.

This costume is by the MAISON EDMÉ-PARIS, boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes; the under skirt of pale Havanna or brown silk: it is cut quite plain without fullness, and has a row of jet buttons up the fronts. A little distance from the bottom a row of jet trimming is carried all round the skirt. Tunic body and skirt of blue silk, cut low over the shoulders, and having the sides of chest united by a *plastron* or breast-plate of the same silk: this *plastron* is richly trimmed with a jet *Arabesque*, and is edged at the bottom by a jet fringe, this fringe is carried all round the edge of the tunic skirt, and is headed by a band of jet trimming, which trimming is carried over the shoulders, and forms loops and streamers at the top of each. *Chemisette* of pleated muslin.

This dress is by Mme. CHARPENTIER, 38, Rue Richelieu.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress à deux jupes; the under skirt is of silk, striped white and Magenta. The upper skirt and the *Suisse* body are of Magenta silk; the skirt is scalloped at the bottom, and is edged by a band of white silk, which is ornamented by black braid and jet buttons. The *ceinture* of white silk to match the trimming at the bottom

of skirt; and attached to this waistband in front there are two tabs of Magenta silk, edged by a very narrow white silk with a black braid in the centre; each of these tabs has a fringe at the bottom. *Chemisette* of white muslin, and insertion over bands of mauve ribbon.

This *toilette* is by Mme. PROST 51, Rue Lafayette.

PLATE THE SECOND.

HOME COSTUME.

Fig. 1.—Dress à deux jupes; the under skirt is of purple silk, and is without trimming. The second skirt is of grey silk, it is cut very short, is scalloped at the bottom, and is caught up at intervals by tabs of purple silk with black buttons and tassels. This skirt, it must be observed, is cut à la *Princesse* in one piece with the body, like the full-sized pattern given with our January number. At the top of each arm is a band of purple silk, fastened by buttons and tassels, and a row of buttons and tassels is placed up the front of skirt. The sleeves are perfectly tight-fitting.

It is from the MAISON CARPENTIER, Rue Louis le Grand.

PROMENADE COSTUME.

Fig. 2.—Dress of fawn color or pale Havanna silk; the skirt of the same form as our full-sized pattern. Tight-fitting *Peplum Paletot* of black silk, which may be cut from the pattern that we gave full-sized with our last month's number. All the edges are trimmed by a band of *passementerie* enriched with jet, which also is used to ornament the cuffs, and the tops of the openings at the sides, and is carried round the armholes and along the side seams; another band is carried along the seam in the middle of back, as far as the waist, where it terminates in a floating end with jet pendants. Bonnet of pink *crêpe*, trimmed with pink ribbon and violets. Strings of white *tulle*.

This *toilette* is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Suit of light blue silk. The skirt is gored, and may be cut from our full-sized pattern: the seams are piped with the same silk. Square-cut *Paletot* of the same form as the full-sized pattern given with our August and December numbers last. This *Paletot* is trimmed by bands of white *Cluny* lace, one of which is placed at the edges, and another a little distance from

it. Seven bands or rings of lace on each sleeve.

This *toilette* is from PARIS ET COIE, *Boulevard des Capucines*.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress of white silk, covered with blue spots of moderate size. Tight-fitting *Peplum* of black silk, of similar cut to the full-sized pattern given with our April number. The skirt forms points at the back, front, and the sides, and the sleeves are wide at bottom, and form points to correspond with those of the *Peplum* skirt. All the edges of this *Peplum*, also the openings at back and sides, and the bottoms of sleeves, are trimmed by a frill of black lace headed by a very narrow jet fringe, and just inside this heading is a band of black *passementerie*, enriched with jet. Besides these trimmings, the points at the back, the corners of fronts, the back neck, the tops of sleeves, and the cuffs, are ornamented by large handsome *Arabesques* of *passementerie* enriched with jet: besides this the black silk itself is *brillianté* or dotted all over with jet beads. Bonnet of white straw, trimmed with roses, leaves, and white *râchings*, and having strings of white silk.

PROMENADE COSTUME.

Fig. 2.—Suit of grey silk: the bottom of skirt is trimmed to match the *Paletot*, by a band of scarlet silk cut in vandykes, and edged at the top by a narrow black velvet: just above this, and indeed resting on the points of the vandykes, is a straight narrow band of scarlet silk, edged on both sides by black velvet. The *Paletot* is of the *Peplum* form, loose-fitting, and very short in front: it has a small point at each side, and a very long one at the back, but these points are without slits or openings, like those on fig. 1. The edges all trimmed by the scarlet vandykes, and bands as already described for the skirt, but of course a good deal smaller: the fronts fasten by scarlet buttons; there is on each shoulder, a triangular ornament of scarlet silk, edged on both sides with black velvet, and at the back there are loops and long streamers of scarlet silk, with black velvet edging. Leghorn Hat trimmed with narrow scarlet velvet, and having a green bird and a white tuft and plume in front.

This stylish costume is from the MAISON PARIS, *Boulevard des Capucines*.

MORNING PROMENADE COSTUME.

Fig. 3.—*Jupon* or Petticoat of rose silk, cut in scallops at the bottom. Suit of white muslin: the dress having the skirt very short, and trimmed near the bottom by four rows of narrow rose ribbon; it is looped up at intervals by *rosettes* of rose silk with long streamers. The *Casaque* or *Paletot* is tight-fitting, with waistbelt and very short skirt, something like the full-sized pattern in our number for May, 1866. It fastens by rose-colored buttons, and is edged all round by three rows of very narrow pink ribbon: cuffs to match, and a *rosette* on each shoulder. Small Leghorn Bonnet trimmed with pink ribbon, the strings fastening behind the *chignon*.

This *toilette* is by Mme. PROST, 51, *Rue Lafayette*.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Suit of white *Grenadine*, enriched with pink satin stripes, these stripes having extremely narrow grey edgings. The first or under-skirt is trimmed near the bottom by three moderately deep rows of quillings, of the same material. The second skirt is caught up at intervals by shaped tabs of the same material, each tab edged by a very narrow white quilling, and having three buttons upon it. The *Paletot* or *Casaque* is perfectly tight fitting, and has a narrow *Peplum* skirt, this skirt forming points at the back and front only: this skirt and also the cuffs are edged by a band of the same material, with narrow white edgings. *Ceinture* or waistbelt also of the same material, having attached to it on the left side two long tabs or streamers, with pointed ends and a button in each point. *Epaulettes* formed of very narrow white quillings. Hat of white straw, trimmed with *Narcissus* and *buttercups*.

This costume is from the MAISON PARIS, *Boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 2.—Dress of rich blue silk. Short, loose-fitting *Paletot* of very fine white cloth. The form is the same as the full-sized pattern given with our last August number. This *Paletot* is edged at the bottom by a deep black lace, and is trimmed in a most elegant manner by very rich *Arabesque* ornaments, worked in black braid and enriched with jet. Bonnet of white crinoline and chip, edged with a frill of white lace,

and trimmed with blue and white flowers. *Chains Benoiton* of white lace, and strings of blue silk, fastening at the back of the *chignon*.

This costume is by the **MAISON BOUDET**, *Boulevard de la Madeleine*.

CARRIAGE COSTUME.

Fig. 3.—Dress of white silk, striped with mauve; the bottom of skirt is trimmed with three narrow bands of mauve silk, one quite at the edge, the others a little above it. Muslin *Chemisette* with long sleeves, the body formed of rows of narrow *bouillons*, separated by bands of mauve ribbon: pointed cuffs edged by mauve silk. Over this is worn a tight-fitting *Peplum* of mauve silk, the skirt forming long points at the front and back, and smaller ones at the sides; there is an opening at each side, which is laced up by a white and mauve cord, with tassels at the bottom; each of the other points of the *Peplum* terminates in a white and mauve tassel. On each shoulder a pointed *epaulette*, with bow of cord and two tassels. Hat of white straw, having the brim covered by black velvet, and encircled by a garland of small roses.

This pretty *toilette* is by Mme. BREANT-CASTEL, 58 bis, *Rue St. Anne*.

PLATE THE FIFTH.

No. 1 is a **BONNET** of fancy straw: it is of the *Fanchon* shape, and is formed of broad bands meeting in a point at the ears; in the middle of each band is a narrow blue velvet, and at the top of front and on each side there is a group of blue corn-flowers. Strings of white *tulle*, accompanied by a narrow blue velvet, and fastening by a straw clasp. *Brides* of blue silk. This bonnet is by Mme. DELANOUÉ, *Rue Richelieu*.

No. 2 is a **BONNET** of white *tulle*; the round crown is spotted with small green beads, and is bordered by a garland of green berries; outside this is a circlet formed of a *bouillon* of white *tulle*. At the edge there is a fringe of green crystal pendants. A white tuft and a small green feather on the left side. Green silk strings, fastening at the back of the *chignon*, and loose *brides* of white *tulle* at the sides. This bonnet is by Mme. RIEL, *Rue Lafitte*.

No. 3 is a **LEGHORN BONNET** dotted with jet beads. It is of the *Fanchon* shape, and is trimmed at front by a garland of wheat-ears and poppies; at back there is a narrow band of black velvet enriched with straw *grelots* and a narrow lace: strings of

black silk, accompanied by a black lace. This bonnet, and also No. 13, are by Mme. MARIE LEMAITRE, *Boulevard des Italiens*.

No. 4 is an elegant **BONNET** composed entirely of black lace, and violets with leaves: strings of violet ribbon, and *brides* of black lace. It is designed by Mme. ESTHER, *Rue Richelieu*, who is also the designer of the Hat, No. 8.

No. 5 is a **CAP** of white spotted muslin, trimmed with white lace, insertion, pink ribbon, and rose-colored Chrysanthemum flowers. This Cap, and the *Canezous*, No. 6, are by Mme. COLDBERT, *Rue Richelieu*.

No. 6 is a **CANEZOUS** of white muslin, trimmed with bands of pink *moiré* ribbon, all edged on both sides by narrow white lace. The *cinture* fastens by a *rosette* of ribbon and lace.

No. 7 is a **MORNING CHEMISETTE** of white muslin, having a pointed linen collar, ornamented by black braid or velvet.

No. 8 is a **LEGHORN HAT**, trimmed with black velvet, poppies, and large braids of fancy straw.

No. 9 is a **SLEEVE** of white muslin, embroidered and trimmed with narrow *Valenciennes* lace.

No. 10 is a white chip **BONNET**, edged at the back by a row of small jet beads. The strings are of white ribbon, bordered on one side by a narrow black ribbon, and these strings are carried all round the front edge of bonnet, forming ornamental fullings at the top. A rose on the left side, and some buds and branches at the top of bonnet, placed on the fullings of white satin. It is by Mme. LUCY HOCQUET, *Rue de la Paix*.

No. 11 is a **BONNET** by Mme. HUSBAND, *Rue Lafitte*. It is of white chip, and has strings of white ribbon: it is trimmed by garlands of wild roses with small buds and leaves.

No. 12 is a **FANCHON BONNET** formed entirely of small violets, placed close together. It is trimmed by roses with buds and leaves, and has strings of violet ribbon, edged on both sides by a narrow *ruching* to match.

No. 13 is a **BENOITON BONNET** of white straw; the crown is richly trimmed by jet ornaments, which form a star in the centre, and a row of lozenges or diamonds all round the edge: jet pendants between each pair of diamonds. Loose strings of black silk, fastened to the sides of bonnet by a bunch of white and purple violets. *Brides Benoiton* of black lace, edged by a narrow garland of violets with leaves.

MISS PHOSPHOROUS.

"I vowed a vow of faith to thee,
By the red rose of June;
I vowed it by the rainbow,
And by the crescent moon:
The red rose has departed,
Fresh ones are blooming there:
The rainbow has not left a shade
Upon the azure air."

—L. E. L.

I DREAMED of love—it was a happy dream. My life had not yet passed its two-and-twentieth summer: the bright sun had not been contemplated in the azure firmament for more (truth to say) than one-and-twenty years: but I had read and pondered on the sublime and beautiful—I had watched the stars in brilliant corruscation, and in every star I saw the eyes of Eulalie. "What!" I said, in blest communion with mine own thoughts. "What! does a mere mortal like myself, dare to entertain aspirations with regard to Eulalie? I a mortal, she a divinity!"

I saw Diana in the moon. I recognized the footsteps of Venus among the daisies in the grass. I saw Minerva descending from the "heaven-kissing hills;" and all the affluence of wisdom, spirit, beauty, I recognized as concentrated in Eulalie.

In my own thoughts I was blest. Eulalie was loving. Eulalie loved *me*.

Eulalie was impulsive, like myself: Eulalie was of a lively disposition, like myself: Eulalie was sensible, as I desired to be. But Eulalie's loveliness was erratic. She would allow me one day to declare romantic love, affectionate fidelity, and enthusiastic appreciation, and the next day she would call it all "stuff."

My nature is not like that of Eulalie's. I do not consider my love "stuff."

Miss Phosphorous was wrong. Nevertheless, all that she did was with such a pleasant air, and her bright eyes twinkled always so divinely, that what could I do but love her?

Miss Phosphorous, you understand, was Eulalie. I endeavoured once to study photography, under her direction; for she was a clever artist (that I will say) and accomplished many sweet things in photography. She also painted in the "Poonah" style, and was accomplished in sketching from Nature. Her picture, from life, of "A Cottage and Pigs," was sent for exhibition to the Royal Academy; but for some reason or other, it was not accepted.

I received a curious Valentine on the fourteenth of February. Some ingenious person, in possession of a carte-de-visite of

myself, had removed the visage, and having put the head of a quadruped in its place, had copied it by aid of the camera, in the way that is known to photographers, and thereby produced a fac-simile of my figure, but with a donkey's head upon my shoulders. And they sent me a copy!

I carried it at once to Eulalie. Burning with anger and indignation, I carried it to Eulalie. Had I not reason to believe she would be angry and indignant also? But she laughed. Eulalie Phosphorous laughed! I thought she would have denounced the thing as a wicked and malicious intention of an enemy; but as well as she could for laughing, she said it was "funny!"

"Very funny!" And with such a heart as mine adoring her!

"What!" said I; "Eulalie! What!" said I; "Miss Phosphorous, is that all you have to console me with, under this abominable attack?"

"Dear patience!" she exclaimed, laughing immoderately; "What else could I say about such a very comical thing!"

And that "very comical thing" was me!—me who idolized Miss Phosphorous. If such a libel had been perpetrated with respect to her, I would have rushed even to the end of the world, to avenge the wrong.

Eulalie was laughing when I left the house—in no temperate mood, you may depend. I did not go near the house again. For in less than a fortnight, I heard that Miss Phosphorous—*my* Miss Phosphorous—she whom I loved and adored—had married, and had gone to France with Mr. Sharkish, another amateur photographer. Moreover, she had the audacity to acknowledge that it was she herself, in conjunction with that rascal, Sharkish, who had perpetrated the libel on myself (and sent me a copy) by presenting on a card, my portrait with a donkey's head.

LOVE.

"Love is as strong as death, and jealousy as cruel as the grave: the coals whereof are as coals of fire, which have a vehement flame."—*Song of Solomon*.

I was a child, and she was a child, in our village by the sea. But "we loved a love that was more than love," love pure, bright, celestial, for it was free from the taint of selfishness, which is the companioning bane of earthly love. There is too little heed given to the affection of children: it is indeed considered ridiculous, and often laughed

at, and this may possibly account for the reserve and frequent duplicity which covers the passion when the eyes of the world are upon the beings who are supposed to have arrived at an age to think of it seriously. But it would be well for human happiness if the undefined and undefinable affection with which two right-minded children regard each other, could be preserved through the period of human existence. The boy is unselfish, the girl is grateful. As the one becomes man, the devotion and self-denial which it had been habitual to him to practice, cease to be much more than names; and the girl, spoiled by the flatteries which fall thickly upon every woman's ears who has pretension to beauty or talent, make her vain.

It would be idle to deny these facts of life, for they cannot be concealed: they often stand revealed upon the countenance as well as developed in action and manners. Love which had been a principle in the child, becomes a passion in the man and woman. And there is a wonderful difference between principle and passion, as many a happy, as well as many a miserable, being can testify.

Grace Stanley was my child-idol, my pet, my darling; playmate, companion, fellow-student. The estates of our parents adjoined each other, so that the family were on terms of closest intimacy. How they laughed at the tenderness the boy manifested for the girl, and the girl's sympathetic acknowledgment of the boy's devotion!

"Why do they laugh at us?" was the grave inquiry of Grace, as she sat one day on a bank, weaving daisy chains for me.

I was unable to answer the inquiry satisfactorily, but the grave and earnest manner in which it was made, occupied my thoughts long afterwards. At the time I only gave my little friend a kiss, and said it was because we loved each other.

"And is love a thing to laugh at?" she quickly asked again, whilst her little fingers toyed with the flowers she was entwining for my sake.

I had been reading in Milton that day, and the beautiful line occurred to me, "God is thy law—thou mine." I felt that the idea of the great was instinct in the mind of Grace. I was her ideal of wisdom, virtue, manliness—the best and highest qualities of human nature: and for my own part I felt that as the battle of life must be fought for some object or other, there could be no better objects than Grace and her love.

There was true chivalry in this belief. I cared not for knights of the old times, with their lip homage to beauty, and seldom anything more: my knightage I would show in throwing the panoply of my love around the one precious object by whom I was beloved, ensuring her from the world's harm, and finding all the reward that earth could give, in her entire devotion to myself.

Through my Eton days I corresponded regularly with Grace; and whilst I was striving hard to master the difficulties of book-knowledge, Grace was diligently acquiring those accomplishments with which she was destined to shine in society. I distinguished myself; but all the rewards I obtained were as nothing to the simple congratulations of my "little wife," as I delighted to call and consider her.

I was at college when Grace was "introduced" to society. Her letters had not become less affectionate, although her style was more graceful and extended. Her accounts of her presentation at Court, and the parties she had been to, were highly graphic and entertaining.

I thought the commendations bestowed upon one Colonel Eustison, rather considerable; but I knew the vivacity of the writer's disposition; and the rising pangs of jealousy were quickly suppressed. How could I doubt the affection of the one being whom I adored?

The season passed, and the family went to Italy. I was annoyed to hear that at Florence they were joined by Colonel Eustison.

I made inquiries about Colonel Eustison, and found he was what is called a man of pleasure, a trifier, a gamester; and not wishing to wound the susceptibilities of her whom I loved so well, I in the course of one lively letter expressed a hope that the gallant companion of her family would not run away with her heart.

She did not reply to this significant remark; and in subsequent communications the name of Colonel Eustison was never mentioned.

But Grace made frequent allusions to the temptations of pleasure in the gay world, and hoped I would be proof against them.

I smiled at the darling's fears. But the expression of *fear* was so often renewed, that I asked as tenderly as possible for an explanation.

Offence was taken. Grace had become an accomplished woman—the idol of the society in which she moved.

Was I proud? Perhaps. The self-abnegation of the devoted boy—where was it? The trusting confidence of the girl—was that gone too? Alas, both had encountered “the world.” Both had become tainted by contact with “society.”

It would be a dreary tale to tell how I answered, and how I was replied to. Let it suffice that confidence was lost; old ties were broken; the dream of childhood was gone: the beauty and the glory of love had departed: and to sum up all, the report came to England that Grace Hanley and Colonel Eustison were to be united.

Two years passed away. Years of unutterable anguish to me; for my heart had lost its owner, and could not be otherwise than wretched. I had broken off all correspondence with Grace; but her image was ever present in my mind.

I was wasting some summer days at a small, obscure watering-place, when I happened to make inquiry respecting the visits of physicians to the hotel where I resided, and was told a young lady was supposed to be dying. The same day, I was surprised to see Grace's father in the coffee-room, and he endeavoured to avoid me. But I persisted in renewing our acquaintance.

Judge of my astonishment when I found it was Grace to whom the visits of the physicians were paid—that there had been no truth whatever in the report of her engagement to Colonel Eustison, who was a man they all despised: that Grace, my pet, my idol, had drooped since the discontinuance of our intimacy, and that I was believed to have given way to all the dissipations of society.

That last report was a cunning invention of the dastardly Eustison.

I resolved to give the rascal a horsewhipping; but I was dissuaded. And by whom?

The girl and the boy have returned to childhood's thoughts and desires again. Will that answer the inquiry?

Grace and I had never ceased to love. Her arms are round my neck as I write this. I feel her warm heart beating against my shoulder. She is well again. And *she is mine*.

A MAN may be great by chance, but never wise and good without taking pains for it.

THE BEST LEGACY.—No man can leave a better legacy to the world than a well-educated family. No man can leave a worse than a neglected one.

VILLAGE SCHOOL CHILDREN.

Human nature's hedgerow blossoms,
Simply sweet, yet simply fair,
Born to patient daily labour,
Born to unromantic care—
Happy girls with health's own roses;
Merry boys with ragged hair.

Ruddy cheeks like Autumn apples,
Where the roguish dimple lies;
Necks and shoulders brown as berries,
Tangled locks and laughing eyes—
From whose depths of liquid crystal,
Changing lights and shadows rise.

Clad in every vagrant fashion—
Brimless hats and broken shoes;
Yet with these, content and happy,
Grandeur only can amuse;
While some friend's new hat or bonnet
Serves for common schoolroom news.

Here and there some mother's darling
Stands distinguished from the rest,
By the snowy, white-laced apron,
Or the gaily braided vest;
Haply sighs for home and mother,
Swelling in the little breast.

Human nature's wayside daisies!
As their noisy laughter rings
Through the Autumn air, it touches
All my heart's most holy springs:
Draws affection closer round them,
Little, happy, hardy things.

As I watch their careless freedom,
Thought looks forward down the years;
And I sigh to think the future
Takes their smiles and gives them tears,
Takes their innocent enjoyment,
Gives them sadness, cares, and fears.

But I know that eyes the purest
And the strongest, gentlest Hand
Ever sees them, ever keeps them—
That God loves my little band—
That in His sight they are precious
As the noblest in the land.

LEX.

EMULATION, in whatever pursuit, where general utility is the object kept in view, is one of the immutable privileges of Genius; but it requires no slight degree of perspicuous attention to distinguish Originality from Imitation, and the exercise of Caution becomes of more than usual importance, where the effect of a remedial application (both as regards health and personal appearance) is the subject of consideration; these observations are imperatively called for from A. ROWLAND & SONS, of London, whose successful introduction of several articles of acknowledged and standard excellence for the toilet has given rise to fertility of imitation, perfectly unprecedented: they would have deemed observation unnecessary, were temporary deceptions unaccompanied by permanently injurious effects—it is with reference to ROWLAND'S KALYDOR for the Complexion, that the Public are particularly interested in the present remarks. This preparation eminently *balsamic, restorative, and invigorating*: the result of scientific botanical research, and equally celebrated for safety in application, as for unfailing efficacy in removing all *Impurities and Discolourations of the Skin*, has its “Spurious imitations of the most deleterious character,” containing mineral astringents utterly ruinous to the Complexion, and by their repellant action endangering health, which render it indispensably necessary to observe the Caution in their Advertisement, which constantly appears in this work.

The Theatres.

HER MAJESTY'S.—The opera season at this house commenced on April 27th, with an admirable performance of Verdi's *Lombardi*. Mr. Mapleson's arrangements for the present season (as announced in his prospectus) promise great gratification to the numerous patrons of this theatre. Among the most important productions of the season, we will mention Verdi's *Forza del Destino*, Spontini's *Vestale*, Rossini's *Donna del Lago*, and *Guglielmo Tell*; *Falstaff*, *Dinorah*, *Les Huguenots*, *Don Giovanni*, *Nozze di Figaro*, and *Il Flauto Magico*, *Semiramide*, *Fidelio*, *Oberon*, *Medea*, *Der Frieschutz*, *Lucretia Borgia*, &c., &c. The splendid orchestra and chorus will as usual be under the direction of that gifted composer and conductor, Signor Arditi. Among the numerous and talented artistes who have been engaged, we will mention Mdles. Titiens, Christine Nilsson, Ubrich, Sinico, A. Giacconi, Ilma de Murska, Trebilli, Eraclo, D. Lablache, Martelli; Signors Mongini, Gardoni, Tasca, Hohler, Gassier, Foli, Bossi, Pandolphini, Rokitansky. The pictorial artist is the renowned Mr. Telbin, and some of the most important operas will be produced with entirely new scenery.

ROYAL ITALIAN OPERA.—The constant energies of Mr. Gye to perfect the character of the Royal Italian Opera in all respects, and render it worthy of the great patronage which he enjoys, were never perhaps more strikingly demonstrated than in his arrangements for the present season. He has engaged the best available singers in Europe, to sustain the noble works of the best composers selected for representation; and among the novelties in preparation, two of an extraordinary character, and about which a great deal of curiosity has been awakened, will shortly be presented—namely, Verdi's *Don Carlos* and Gounod's *Romeo and Juliet*, about the excellence of which no doubt can be entertained by all who are familiar with the marvellous love passages in *Faust*. The opening opera was *Norma*, in which Madame Vilda re-appeared as the successor to Griot, and with her noble, clear, and flexible voice, delighted all hearers. Nothing was ever rendered with more touching pathos than the passages in which the distress of *Norma* is developed. Madame Lemmens Sherrington was an admirable Adalgisa, and Signor Nandin gave impressive effect to the character of the Proconsul Pollio. In the opera of *Faust*, Mario took the principal part, and sang the music most charmingly: Pauline Lucca being the Margaret of the occasion, a part which she sustains with peculiar talent and effect. A new Mephistopheles, Mr. Petit, was a feature of this performance: and great abilities, both vocal and dramatic, were manifested. *L'Africaine* and *Fra Diavolo* have also been excellently performed.

DRURY LANE.—The opera of *Rob Roy* has continued its triumphant career, having all the interest and effect of a new production, for never were its points brought out so fully and satisfactorily as we now see them. Not only is the music delightful, but the acting is full of pathos and humour, and the stage arrangements are magnificent. Mr. Phelps's rendering of the Baillie, Nicol Jarvie, is one of his best assumptions in comedy; and Mr. Swinbourne gives a vigorous impersonation of Rob Roy. The music is sweetly warbled by Miss Cross and Mr. Harrison, and altogether a finer representation of the piece it is impossible to conceive. The great novelty of the season was produced on Easter Monday, namely, an original comedy-drama in four acts, by Mr. Halliday. The title of this remarkable production, which is certain to have a very long run, is *The Great City*; and the story develops a great deal of the inner and outer life of society in this vast metropolis. The piece is magnificently put upon the stage, and in its progress we have representations of Charing-cross terminus, Waterloo-bridge, a Mansion in Belgravia, the Gates of a Workhouse, a bird's-eye view of London, and a realization of Frith's well-known picture of a Railway-station. The piece is strongly cast, and altogether is a remarkable and successful production.

THE PRINCESS'S.—Mr. Vining's winter season having terminated, preparations are making for a summer season, which is likely to afford great satisfaction to the public. The eminent actress, Miss Glyn, is engaged, and will appear on May 11, as *Cleopatra* in a grand revival of Shakespeare's tragedy of *Anthony and Cleopatra*, with new and splendid scenery by Mr. Greive.

LYCEUM.—The revival of *The Duke's Motto* at this house, has given an additional proof of the great attractiveness of this romantic drama. Mr. Fechter's acting in the part of Captain Henri de Lagadere, is most admirable, being full of that spirit and energy, combined with delicacy and refinement, for which this talented actor is distinguished: he is ably supported by Messrs. Jordan, Emery, Widdicombe, Mesdames C. Leclerc and Henrade, and other members of the Lyceum company. The piece is placed upon the stage in magnificent style, with entirely new scenery, dresses, and decorations, and cannot fail to enjoy an extended run.

ADELPHI.—Mr. Watts Phillips's new drama, called *Lost in London*, has during the past month afforded great delight and gratification to the numerous patrons of this fashionable theatre. The great scenes of the "Blackmoor Mine," and the "Ferns in Regent's Park," are admirable examples of the perfection to which scenic arrangements may be carried. The well-known comedian, Mr. J. Clarke, has appeared in this piece, and also in a new and amusing farce called *The Freffful Porcupine*. A new musical drama called *Garibaldi in Sicily*, was produced on Easter Monday, and the popular *Bonnie Fishwife* has been revived, with Mr. J. Clarke and Miss Furtado in the principal characters, so there is abundant novelty for Mr. Webster's patrons.

ST. JAMES'S.—A very amusing farce, which was originally brought out at the Lyceum years ago, has afforded entertainment. The piece, which bears the title of *He Lies like Truth*, is an adaptation of a *vaudeville*, which was itself founded on Corneille's comedy, whereon Foote founded his farce of *The Liar*. There is much comic effect in this latest rendering of the story, and Mr. Walter Lacy represents the part of the untruthful gentleman in a style which could not have been exceeded by any of his predecessors. The Easter novelty is a new and interesting drama by Mr. G. Roberts, called *Idiota*. The scenic effects are very novel and elaborate, and the cast of the piece is very strong, comprising Mesdames Herbert, Frank Matthews, Kearney, Jones, and Guinniss, and Messrs. Irving, Stoyke, Murray, Charles, and Wyndham.

OLYMPIC.—The engagement of Mr. and Mrs. C. Matthews at this house, is proving highly successful. Planche's comedy of *Not a Bad Judge*, is one in which the versatile talents of Mr. C. Matthews are seen to very great advantage in the character of *Lavater*. Foote's comedy of *The Liar*, is another most successful revival. Mr. and Mrs. C. Matthews have very important parts in the cast of this humorous and amusing comedy, and they are ably supported by Mrs. Stephens, and Messrs. H. Wigan and Montague. The Easter novelty is a spirited ballet called *The Roused Satyr*, and a new classical burlesque is in active preparation.

THE STRAND.—The Easter novelty at this house is a grand new burlesque, entitled *Pygmalion, or The Statue Fair*. Magnificent new scenery, dresses, and appointments, have been appropriated to the piece, which is full of puns and fun, and being very well acted, it is the delight of a crowded audience. The new and sparkling music is by Mr. F. Musgrave, and the cast is very strong, and includes Mesdames A. Swanborough, Raynham, Ada Harland, Messrs. Thorne and James, together with the rest of the powerful company.

NEW HOLBORN THEATRE.—Mr. Belmore's humorous acting in the farce called *My Turn Next*, proves as attractive as ever, but the great piece of the evening is of course Mr. Boucicault's *Flying Scud*, with the great effects of the Derby-day, and the Pigskin Club. The acting of this piece is admirable, Mr. Belmore's impersonation of the old Jockey, being most talented and characteristic.



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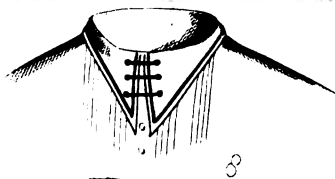
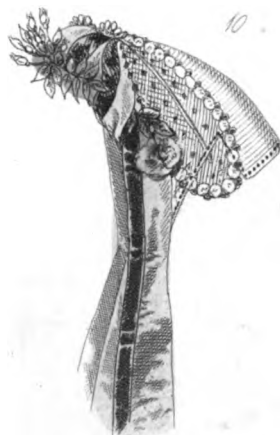
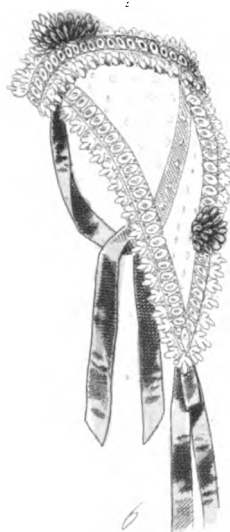


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THE

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No. 522.

JUNE, 1867.

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Observations

ON

LONDON AND PARISIAN FASHIONS

The London and Parisian seasons will this year be unusually brilliant. The International Exhibition in Paris, and the numerous Fetes, Flower-shows, Balls, and Parties, which take place in England, are causing great activity in the fashionable World, and stimulate the production of those choice and elegant novelties that are displayed in our Colored Plates.

We have again to call the attention of our fair readers, to the great change which has taken place in the form of skirts. The wide, full skirts are entirely gone out of fashion, even for Ball Dresses, and the plain, gored skirts are every day becoming more generally adopted. These skirts are either made quite plain all round, or else plain at front and sides, and with a few large pleats at the back. At present they are generally made with moderate train at the back, but there is a tendency to the adoption of short skirts, and many dresses for the Morning Promenade are made in this style (see figs 1 and 3, Plate 1, and fig 2, Plate 2).

These gored skirts are very economical, and also very easy to make, and with the assistance of the full-sized pattern given with our May number, the greatest degree of elegance may be attained.

Suits are more in favor than ever, and they are certainly most appropriate and graceful for Summer wear. The favorite trimmings are bands of bright-colored silk. The short, loose Paletot or Jacket is the only form that is fashionable for suits.

For out-door wear the tight-fitting *Pep-lum* of black silk is in great favor: there is immense variety in the form of the points. Some ladies however still prefer the plain, full skirts to these tight-fitting Paletots, like fig. 1 in Plate 2.

Many ladies are adopting black satin pipings, as trimmings for the black silk *Pep-*

lum, in place of jet and *passementerie*. The short, loose Paletot may also be made of black silk, and is an universal favorite.

Dress bodies always have the waists short, and they are either made plain and high like fig 3 Plate 2, or are of the open *Watteau* style.

THE FULL-SIZED PATTERN.

No ALLOWANCES to be given for seams in cutting out

OUR pattern this month is the SHORT, LOOSE JACKET or PALETOT, now so fashionable for outdoor wear: it is for a lady of well-proportioned figure and medium height, measuring about 34 inches round the chest.

The pattern consists of back, front, and sleeve, and all the pieces are given complete in their full length. On the sleeve we have marked by pricked lines, the form of the hollowing out which must be given to the underside. The fronts are intended to fasten by hooks and eyes, and this style of Paletot is usually made without collar. We have cut the bottom edge in elegant scallops, which is a very favorite style. It might of course be made quite plain at the bottom edge, or be cut in vandykes. We have given the scallops in this pattern, however, because they are rather difficult to cut out in a graceful form.

This style of Paletot may be made in black silk, and trimmed with jet and *passementerie*, or with satin piping; it may be of scarlet Cashmere, like fig. 4, Plate 4, or of white muslin, like fig. 3, Plate 4. It is however more generally made *en suite* with the dress, that is, of the same material and trimmed to correspond; and our Colored Plates indicate the most elegant styles both of materials and of trimming.

Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—Suit of very pale buff or fawn-colored *Lenos*, consisting of a petticoat, a dress with short skirt, and a *Paletot*. The petticoat is edged at bottom by a quilling of the same material, headed by a purple silk ribbon. Above this heading the petticoat is trimmed by bands of the same purple ribbon, placed vertically, so as to imitate stripes. The dress skirt is

very short, and is gored in narrow breadths so as to sit perfectly plain. The bottom of each breadth is cut to form a large scallop, and there is an opening left at each side, reaching nearly to the waist: these scallops and also the sides of openings, are edged by violet ribbon, like that on the petticoat, and the openings are filled in by tabs, pointed at the bottom, and edged by violet ribbon, with a tassel attached to the points. The *Paletot* is short, and is cut to fall square: the bottom edge is cut with a large point at front, one at back, and one small point with tassel at each side: it is edged all round by the violet ribbon, which is carried up from the small points, to meet the arm-hole: long streamers of purple ribbon at the back. The sleeves are striped with the purple ribbon, like the petticoat, and they have vandyked *epaulettes*, trimmed by the ribbon edging, and a tassel. Leghorn bonnet, trimmed with black lace, roses, and a plait of black ribbon.

This elegant costume is from the *MAISON PARIS, Boulevard des Capucines*.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress, petticoat, and *ceinture*, of grey and white striped silk. The petticoat is trimmed near the bottom by two rows of pink ribbon: the bottom edge of skirt is cut in small squares, and edged by the pink ribbon; and the *ceinture* is made with *pos-tillion* or jockey skirts, both at back and front: it is edged with the pink ribbon, and has *bretelles* and bows of the same. Hat of white straw, trimmed with pink ribbon and *Marguerites*.

This *toilette* is by Mme. ELISE, 64, *Rue de Richelieu*.

PROMENADE COSTUME.

Fig. 3.—Petticoat of bright blue silk, and a Dress and *Paletot* of white silk, striped with grey, and trimmed with blue ribbon piped with white at the edges. The dress skirt is very short, and has the breadths gored: it is very richly trimmed at the bottom, the sides, and up the fronts, by bands, circlets, and leaf-shaped ornaments, of the blue ribbon piped with white. The *Paletot* is very short, like our present pattern, is loose-fitting, and is trimmed to match the skirt. At the back there are long pointed streamers of blue silk, also edged by the white pipings. Bonnet of blue silk, cut or *chicorée*; and trimmed with blue ribbon, poppies, and wheat-ears.

This stylish costume is from the *COMPAGNIE LYONNAISE, boulevard des Capucines*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of white *Lenos* or *Barege*, with small cross-shaped scarlet spots. Tight-fitting *Cusaque* or *Paletot* of black silk: the neck is trimmed by a narrow pleat or band of silk, edged on both sides by black lace: the pointed *epaulettes* are formed of several rows of pleating, and are edged round by a narrow lace: the cuffs are trimmed to match. In the middle of back at waist, there is a square piece, formed of pleating edged with lace, and having attached to it two streamers with pleated squares at the bottom. Leghorn bonnet, trimmed with pink ribbons and rose-buds.

This costume is from the *MAISON DIEU-LA-FAIT, Boulevard de la Madeleine*.

PROMENADE COSTUME.

Fig. 2.—Suit of grey *Lenos* or silk. The dress is made *à deux jupes*, and the under skirt is trimmed at a little distance from the bottom, by a scarlet ribbon of moderate breadth. The upper skirt is open in front *en tunique*, and is trimmed by the scarlet ribbon at the bottom edge: the same ribbon is also carried up each of the seams of this upper skirt, and along the front edges; the lower ends of these ribbons are left about four inches longer than the skirt, and terminate in double points. Loose-fitting *Paletot* of similar form to our full-sized pattern: it is trimmed with scarlet ribbon, to correspond with the skirt. Leghorn Hat, trimmed with scarlet velvet, and having in front a white feather fastened by a butterfly clasp.

This costume is from the *COMPAGNIE LYONNAISE, Boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 3.—Dress of pale *Havanna* or fawn-colored silk. The skirt divided in two distinct parts, viz: the front, and the back and sides: these two parts are united by a row of purple buttons. The front breadths are trimmed *en tunique*, by a ladder-shaped ornament of very narrow purple velvet, and the back part is trimmed near the bottom by three rows of purple fringe, headed by the narrow purple velvet. The body is plain and high, with tight sleeves, and the front of chest, and the cuffs, are trimmed by the narrow bands of purple velvet. *Epaulettes* of purple fringe, headed by narrow purple velvet.

This dress is by Mme. HADRY, 27, *Rue de Faubourg Poissonnière*.

PLATE THE THIRD.

OPERA OR BALL COSTUME.

Fig. 1.—Dress of pale peach-colored satin, and *Sortie de bal* of white Cashmere of the *rotonde* form : at the back are two large *pattes* or tabs, the points of which descend below the bottom of cloak. The bottom of cloak is finished by a deep white fringe, surmounted by five rows of gold braid or *passementerie*, the tabs having four rows of the same, and in each point a gold medallion with tassels. Four rows of the gold braid cross the shoulders, meeting the trimming at the bottom both at the bottom and in front, and a hood or *capuchon* is imitated by four rows of the same braid : it fastens at the neck by a rich gold *cordon* with tassels.

We are indebted to the house of EDMÉ-PARIS, *Boulevard de la Madeleine*, for this elegant *Sortie de bal*.

BALL COSTUME.

Fig. 2.—Dress à *deux jupes* ; the first of light blue *poult de soie*, having a flounce of Honiton lace or rich blond, headed by two *bouillons* of the same silk. The second skirt is of very fine white muslin or *tarlatane* of the tunic form, *bouillonnée* in its whole length, and forming deep scallops at the bottom ; the *bouillons* are divided by narrow *rouleaux* of pink satin : the tunic is trimmed round by lace or blond, and in each scallop there is a *bouquet* of field flowers and gold wheat-ears : the tunic is closed in front by a *bouillon* of muslin, terminating in a deep scallop and trimmed to correspond. The *corsage* is of blue silk, partially covered by the body of the tunic, which is here quite plain, the *bouillons* terminating at the waist ; full, short sleeves of muslin, over those of blue silk which are plain ; full *chemisette* of muslin, and *bouquet* of field flowers.

This costume is from the MAISON BOUTET, *Boulevard de la Madeleine*.

BALL COSTUME.

Fig. 3.—Dress of white muslin or *tarlatane*, the skirt having six *bouillons*, which are separated by small *rouleaux* or pipings of pink silk. *Peplum* of pink silk, cut with four points, two in the front and two at the back : it is finished by a pink silk fringe, headed by two bias folds of white silk : the points are separated by pointed tabs of pink silk, edged by one band of white silk, the point terminating in a pink tassel, and in the centre of the tabs a row of white

silk buttons : the tabs at the side terminate at the waist, those of the back and front being carried under the *ceinture* on to the pleated muslin body, to meet the small pointed *berthe* of pink silk : the *berthe* is edged with a bias fold of white silk, and has a narrow blond at the top : full *bouillon* sleeves of white muslin : *ceinture* of pink silk edged with white.

This dress is by Mme. BATAILLON, 14, *Rue Chabannais*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of pale *Havanna* silk, the skirt gored and without trimming : it is cut like the full-sized pattern given with our May number. This skirt is trimmed at the top by a sort of second *ceinture*, placed a few inches below the waist : this *ceinture* is edged at top by two rows of narrow black velvet, and at the bottom is cut into pointed tabs, these tabs being edged by black, and fastened to the dress by black velvet buttons : each point is finished by a small *grelot*. *Suisse* body, trimmed at top by a band of blue silk with black velvet edgings. Waistbelt of blue silk to match, dotted with velvet buttons. Tab-shaped *epaulettes*, to match the trimming on the skirt.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress of mauve and white striped silk, the body plain and high, and the skirt gored like our last month's full-sized pattern Square-cut *Paletot* of scarlet Cashmere : it is of the same form as our full-sized pattern for this month, but without the scallops. This *Paletot* is *brillianté*, or dotted with jet beads, and is trimmed with a rich *Arabesque* design worked in braid or *passementerie*. The bottom edge of this *Paletot* is finished by a narrow black fringe.

PROMENADE COSTUME.

Fig. 3.—Dress of sea-green *poult de soie*, made à la *Princesse* like our March full-sized pattern : the skirt is without trimming. Over the dress is worn a short, loose *Paletot* of white muslin, attached to which is a sort of second skirt of the same material, *bouillonnée* and looped up at intervals by bands or ribbons of pink silk, with groups of bows at the bottom. The *Paletot* itself is edged at the bottom by a white lace, with heading of pink ribbon, and loops of the same ribbon falling over the lace at short intervals. Bands or ribbons of the

pink silk, are carried across the shoulders *en bretelles*, and are continued both at back and front to the bottom edge of *Paletot*, and these *bretelles* are united at the back by a short cross-piece, with loops attached to it. The sleeves are edged at wrist by the pink ribbon, which is carried along the hind arm seam and round the armhole: *epaulettes* formed of loops of the pink ribbon. Leghorn bonnet, trimmed with pink ribbon and rose-buds.

This *toilette* is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

PLATE THE FIFTH.

No. 1 is a LEGHORN HAT, the brim edged all round by a rich crystal fringe with large drops. In front is a large *bouquet* of roses and buds, mixed with small ivy leaves, and a garland of the same leaves is carried round the crown. It is by Mme. MARIE LEMAITRE, *Boulevard des Italiens*, who is also the designer of the bonnet No. 10.

No. 2 is a FANCHON BONNET of white chip. It is edged both at back and front by a narrow garland of Forget-me-nots with leaves, and a group of the same flowers is placed at the top in front. Very narrow strings of blue silk, and *brides* of white *tulle*, dotted with jet, and accompanied by a very narrow garland of the flowers and leaves. It is from the MAISON ROCHE, 43, *Rue Lafitte*.

No. 3 is a purple BONNET, composed of one very large open Dahlia flower. *Brides* of pale purple *tulle*, edged with narrow black lace, and accompanied by a very slender green branch, with leaves and small purple *Marguerites*. This novel bonnet is from the MAISON DELANOUÉ, *Rue de Richelieu*.

No. 4 is a BONNET of white straw, ornamented by rows of small jet beads. It is edged by a fringe of very small rose-buds, suspended by short strings of jet beads. Strings of black silk, fastened by small rose-buds to the sides of bonnet, and to the circlet of black ribbon that surrounds the crown. In front a large rose with buds and leaves, and a bow of black ribbon, and at back another rose with buds and leaves. This bonnet is also from the MAISON ROCHE.

No. 5 is a CAP of white lace, having in front two large and elegant blue and white flowers, and at back a bow of blue velvet, with long floating ends. *Brides* of very broad white lace, with a blue velvet ribbon run in the centre. This Cap, and the

Sleeve, No. 8, are from the MAISON GOLDBER, *boulevard des Capucines*.

No. 6 is a BONNET of fancy of straw: it is of the *Fanchon* shape, and is edged at front and back by a broad band of black velvet, ornamented by a scroll design in straw braid. Strings of black lace, edged with black ribbon, and attached to the ears of the bonnet by roses with leaves. At the back is a fall of black lace, headed by a frill of the same lace but narrower. This bonnet is by Mme. DETOURPE, 52, *Rue Lafitte*.

No. 7 is a BONNET formed of fullings of black *tulle* dotted with straw beads. At the back is a deep fall of the same *tulle*, edged at the bottom by black lace. In front a group of wheat-ears, and at the left side is a large poppy with leaves. Strings of narrow black ribbon, and *brides* of black *tulle* dotted with straw. It is from the MAISON DUC PLUCQUE, 25, *Rue Trochet*.

No. 8 is a SLEEVE of white muslin, with a cuff formed of *Valenciennes* lace and insertion. At the top of cuff a band of pink ribbon is placed under the insertion.

No. 9 is a LEGHORN HAT trimmed with field flowers, including Poppies, Corn-flowers, *Marguerites*, buttercups, leaves, and grass. It is by Mme. MARIA BOIREAU, *Boulevard Montmartre*.

No. 10 is a FANCHON BONNET of fancy straw. At the top in front is a group of large violets, and a row of the same flowers placed singly, is carried round the front edge: on the left side a large white rose with leaves. Strings of violet ribbon, edged at one side by a straw gimp; these strings are carried all round the back of bonnet, and in the middle are fastened by three loops of the straw gimp.

No. 11 is a LEGHORN BONNET, edged at front by bows of rose-colored ribbon, and a string of wheat-ears. At the back there is a deep fall of rose-colored lace, imitating a curtain: it is headed by a *bandeau* of ribbon, with a bow in the centre. This fall or curtain is carried downwards, and is twisted to form the *brides*. Strings of narrow rose-colored ribbon. It is designed by the MAISON ANDRÉ, 35, *Boulevard des Capucines*.

No. 12 is a BENOITON BONNET of fancy straw, edged by a frill of black lace and a row of jet pendants: close to the edge is a row of leaf-shaped jet ornaments. In front a group of seven large buttercups. *Brides* of black lace, fastening under the chin by a cluster of buttercups, and strings of black silk fastening in a bow at the back of the *chignon*.

THE SATIRE ON LOVE.

"A bird of free and careless wing
Was I through many a smiling spring;
But caught within the subtle snare,
I burn, and feebly flutter there."

—Byron.

"NOT MARRY! not marry!" exclaimed Arabella Adlington to her brother, Captain Hardyknute Orley, as they sat listlessly together by the fireside, one cheerless, winter day. "And why, sir, will you never marry?"

Arabella's husband, the Rev. Arthur Adlington, was out among his flock, cheering the striving with hopeful words, and consoling the afflicted. Captain Orley had come down to Roseford on a visit, for he was tired of the gaieties of the metropolis; indeed, tired of everything. He had been seven days in the country, and become tired of that.

"Why should I marry?" asked the young officer. "Why should I be tied up for life to one who might prove a tyrant, and make me every day and every hour feel the weight of the matrimonial chain?"

"Does Arthur feel the weight of the chain?" modestly asked the happy wife, in allusion to her worthy husband.

"Well, no;" was the reply, "but he is a model husband, and you are a model wife, I suppose. One such woman as yourself is as much as a man can hope to be associated with in a lifetime; and the contemplation of my sister's excellence would make me all the more sensitive with regard to the feelings of a wife."

"You talk nonsense," rejoined Arabella, not without some (pardonable) pleasure at her brother's acknowledgment of her virtues. "Among all the visitors in our house, at present, there must be one that would make you happy as Arthur is. Don't you think so, Mary?"

"I think so," was the meek response that followed this inquiry.

"O yes," said Captain Hardyknute. "Mary Malin knows nothing more about the matter than you do. You are both silly young people. A fine fool I should make of myself if I were to marry any one of those divinities who breakfast, dine, and go to bed; stroll in the park, or play croquet on the lawn when the weather is fine, and yawn over stupid novels when it rains; look out at the window and wonder when the rain will stop; yawn a little more, and ex-

press the same wonderment again. I would not give a broomstick for such a wife."

"But Charlotte Vivid is not so dull and commonplace."

"No; she has a craze in her head about philosophy, and with the power of her eloquent tongue would bother the life out of you with metaphysics and some other incomprehensible things, if you would but listen to her. I told her yesterday, that her knowledge was quite incomprehensible to me; and she has looked at me with unmistakable scorn ever since."

"Well, then, there is Eugenia Langlock, fired with as much military enthusiasm as yourself——"

"Which," interrupted Hardyknute, "has its violent effects. I found her beating her maid two days ago; and her fiery expression of countenance left me in no doubt that she would serve me the same upon occasion, if she had the wife's authority."

"What objection can you have to dear Crescentia Carris?"

"What objection! Why, my dear Arabella, she's a poetess! She writes verses. Sits up at night to look at the moon, when it's visible, and goes ramping up and down stairs for hours together, in search of ideas, tearing what dear little hair she has upon her head at times, in agony of incapability. When all her own locks were gone, she'd be for trying her hand upon mine. All these girls are angling for husbands, I know——"

"O, fie, for shame!" exclaimed Arabella.

"You know they are," ejaculated her brother; and yet I have not heard one of them say a sensible thing during the whole time I have been here. Their heads are full of conceit and vanity, and their hearts are full of nothing. I might as well marry one of the dolls in a hairdresser's window."

"Are you not too severe?" modestly asked little Mary Malin, looking up from her embroidery as she spoke.

Mary Malin was the constant companion of Arabella. They had been schoolfellows; and were still so intimate, that Captain Hardyknute regarded her as a sister.

"If you were not a simpleton, you would know I am not severe. I should not be at all surprised if you, even, were to be corrupted at last by the vanities of these husband-hunters, and lay snares as artfully as any of them."

Mary Malin was silent. But Hardyknute saw a tear fall upon her embroidery.

The angry enthusiasm of the young sol-

dier was checked. He went up to Mary, and taking her two cheeks in his hands (as was his wont) laughingly said, "I tell you what it is, Mary, my dear; if I thought you were like those pretty darlings, Bella admires so much, you would not have heard me rail at them. There, there," and he kissed her forehead in a brotherly way, "be a good girl still; and as good a country vicar as Arthur himself, will some day recognize your virtues and reward them."

The young soldier forthwith stalked out of the room. Whilst lighting a cigar in the porch, he found himself saying to himself, "Mary Malin is a pretty girl. What a pity she has not more brains?"

Although he had spoken disparagingly of Crescentia Carris, he rather liked Crescentia. He had some of her verses, though he would not own it; but he did not like that running up and down stairs in search of thought, to which she was addicted; and he had a real apprehension about the tearing of the hair.

In the course of the evening, the Captain caught himself again pondering on the graces of modest Mary. "Now," he said, mentally, "if she were only as clever as Crescentia!"

This train of thought was not fully developed, when the ladies who had been in search of him entered the billiard-room where he was sitting—Charlotte Vivid with her album in her hand, and all pointing to some verses that had been written upon one page of it. "Can it be possible that *you* have written this?" exclaimed the owner of the album.

"Can it be *possible*?" was echoed from all the ruby lips, above which bright eyes were peering down upon Hardyknute.

"Such depth of thought I did not believe you capable of!" said Charlotte.

"Such right disdain of commonplace things!" ejaculated Eugenia.

"Such oddly-turned rhymes!" said the poetess.

"Well," said the captain, resuming his composure, "I *meant* them to be censorious. You all know I am indifferent to the charms of your sex."

"But this is not indifference!" was the universal cry.

"The deuce it isn't!" exclaimed Hardyknute, opening wide his eyes: "You must not suppose I intended it for anything else."

"The tender passion is so metaphysically revealed!" ejaculated Charlotte; "so touch-

ingly, and with such true, loving kindness for the fair!"

"And almost with poetic fire!" observed Crescentia.

"Ladies, ladies!" remarked the embarrassed soldier, "if you are not on the verge of lunacy, I am. Loving kindness! I wrote it as a satire upon love."

"A satire!" was the universal exclamation. "No one could have written such verses," said Crescentia, "without feeling the strongest sympathy for love."

Charlotte Vivid proceeded to read the verses in a strong and sonorous voice: the captain acknowledging the sentiment as she proceeded.

"We talk of love, and hear it talked about,
With other things agreeable and nice,
Like fish or garden stuff that's hawked about,
And anyone can purchase at a price.
Its image is set forth at wedding dinners,
A barley-sugar image on the cake;
And men and maidens, pretty saints and sinners,
All hope sweet copies for themselves to make:
And some do make them—barley-sugar things—
Sweet toys and trifles, cakes, and wedding rings,

But nothing else. So, when the cake is eaten,
The sugar gone, the wedding-dress worn out,
The husband's huff'd; the wife perchance is beaten;
And both begin to murmur, pine, and pout,
And wonder how they could have been deceived
About this love, in all their eager search for it:
They wanted precious treasure, and believed
They'd but to smile, and then go into church for it:
They saw a phantom, fair to look upon,
Then wink'd, and lo! the pretty thing was gone!"

"There!" exclaimed Capt. Hardyknute. "If you call that complimentary, I don't."

"True, true, those might be naughty words," responded metaphysical Charlotte, "if they stood alone. But the sense is in the sequel."

"Yes, yes," exclaimed the ladies, "the *sequel* shows what the Captain really thinks of love."

"The sequel!" cried the Captain, in surprise: "What do you mean by the sequel?"

"Why, my dear brother," replied Arabella, "although the third verse is written in a disguised hand, no one could have written it but *you*."

Hardyknute, in profound astonishment, listened whilst Charlotte Vivid, in the same sonorous accents as before, proceeded thus:

"It is not love that's only made by eyes;
Love can reprove and warn, as well as smile:
Sweet words and accents may be nice and wise,
But looks and accents very oft beguile:
Love for its life the living faith requires,
Which gives up self to wisdom tried and proved:
Surrenders all its wishes, hopes, desires,
Till two close hearts are by one impulse moved:
Then from the ashes of this sacrifice,
Behold the perfect glory, Love, arise!"

"I never wrote *that*!" exclaimed the

Captain, passionately, when Charlotte had concluded, and every young lady had given utterance to her feeling with a sigh.

"Who else could have written it?" was the inquiry.

"How should I know!" cried Hardyknute, and then quietly added, "I wish I did."

"Indeed!" said his sister to herself, by whom the *solto voce* remark had been overheard.

The mystery of the authorship of that last verse, whereby Hardyknute's satire had become transformed into a compliment, engaged the thoughts of all the ladies; but they failed to find it out. At first Crescentia was suspected, but that gifted young lady, whilst admitting there was merit in the lines, so strongly animadverted upon their deficiency of "majestic fire," and went up and down stairs so many times with a view of producing a more powerful stanza (without success), that suspicion was removed. But nobody else in the house was known to have any poetical talent, or inclination that way.

So the party broke up; and Charlotte carried away the rhymes without any one of them having their curiosity satisfied.

But Hardyknute was a little more ingenious in his investigation. He was perhaps led to a clue by the spark which had fallen upon him in that conversation with his sister, which we recorded above. "Sweetest nut hath sourest rhind," says *Touchstone*; and Captain Hardyknute thought it possible that under the calm quiet and unobtrusive manner of his sister's household friend, the qualities were lurking that would realize his ideas of married life.

He pretended to have forgotten the verses, and one day artfully extracted an inadvertent confession from his sister, that *she* knew all about the stanza which had been secretly added to them.

It was not long after, that the services of the Rev. Arthur Adlington were in request, for the bells were ringing, and there was a marriage to take place. The bridegroom was Captain Hardyknute Orley, and the bride was Mary Malin.

It is a common trick of one of the conjurors to make his wife suddenly disappear before the eyes of the spectators—Ah! says Woebus, if he could teach other husbands this trick of making wives vanish, he would make a fortune!

NIGHT THOUGHTS.

My true love promised, when we twain did part,
She at her window nightly watch would keep;
Both gazing on the sky, should heart meet heart,
And spirits commune thro' the silence deep.
My best and dearest self! my life! my love!
Say, Is thy promise kept this glorious night?
Doth thy dear eyes, calm, upward glancing, prove
Thy love-star is as radiant and as bright
As when it first upon my life-path shone?
O, my strong love, twin soul, and steadfast heart,
I trust thee wholly as my very own,
Which nought can take away, till death doth part.
My heart's sole queen! crown'd with love's purple light
O'er smiles that lie between, I breathe good night.

NEW PUBLICATIONS.

THE STOCKING-KNITTER'S MANUAL; by Mrs. GEORGE CUPPLES.—This little handbook, published by Messrs. Johnstone, Hunter, and Co., of Glasgow, will be found of great service by ladies who practice this simple but useful art, which, according to some authorities, was first practised in Scotland. The Scottish ladies have, we believe, always retained their pre-eminence in this profitable, if homely, accomplishment, and the present work is intended to convey accurate working instructions to those who possess a slight acquaintance with the subject.

A SHEET OF INSTRUCTIONS FOR THE PROMPT TREATMENT OF ACCIDENTS AND EMERGENCIES, has been issued by the Accident Insurance Company, Limited, Bank Buildings, Old Jewry, London, and published by W. H. Collingridge, of the "City Press." Price 3d. It was prepared expressly for the Company by Mr. Alfred Smee, the Surgeon to the Bank of England, and may be regarded as the Science of Surgery described in popular language, and made intelligible to the ordinary reader. Instructions are given as to what patients may safely do, and what they may not do, without medical aid; and we are informed when we may bide our time, and when we should make all speed to secure the aid of a surgeon. The sheet is surrounded by thirty woodcuts of accidents, beautifully drawn by Robertson, and engraved by Orrin Smith. It also tells us that one man in ten is yearly disabled, that £235,000 have been paid for compensation to persons killed and injured, and the accidents to which we are liable are clearly depicted to our minds.

NEVER DESPAIR.—How many a man by throwing himself to the ground in despair, crushes and destroys for ever a thousand flowers of hope that were ready to spring up and gladden all his pathway.

HOW TO QUARREL WITH YOUR WIFE.—Wait until she is at her toilet. She will be sure to ask you if her bonnet is straight. Remark that the lives of nine-tenths of the ladies are passed in thinking whether their bonnets are straight, and wind up the remark by saying you never knew but one who had any common sense about her. Wife will ask you who that was. You, with a sigh, reply, "Ah! you never mind." Wife will ask you why you did not marry her then. You say, abstractedly, "Ah! why indeed?" The climax is reached by this time, and a row is sure to follow.

The Theatres.

HER MAJESTY'S.—There are some operas that one never becomes tired of hearing, and when they are sustained by such eminent professors of the vocal art as the liberal patronage of the British nobility attracts to this metropolis, unalloyed satisfaction is afforded. The enthusiasm which the *Trovatore*, *Der Frieschutz*, the *Sonnambula*, &c., have been received at Her Majesty's Theatre, is to be accounted for by the circumstance above mentioned: the music is very beautiful, and it is given by such a collection of artistes as are brought together at no continental theatre. A novelty was produced on the opening night—Verdi's grand opera of *Il Lombardi* being then represented, with Mdle. Titiens as the heroine, supported by Mr. Tim Hohler, who is rapidly rising into importance as a vocalist; Mr. Santley, and Signor Gassier. Although not the best of the composer's works, the *Lombardi* has many magnificent passages, and these were given with admirable precision and effect. *Il Trovatore* brought forward the great tenor, Mongini; and Titiens, Demeric-Lablache, and Santley, were also included in the cast. Nicolai's comic opera of *Falstaff*, produced by Mr. Mapleson in a former season, is admirably sustained by Signori Rokitsky, Hohler, Santley, and Gassier; Mesdames Sinico, Demeric, and Titiens. Never did *The Merry Wives of Windsor* afford greater entertainment to the public.

ROYAL ITALIAN OPERA.—Patti has returned to the scene of her early triumphs, and resumed her joyous career. This great artiste is more in favor than ever, and the abundant applause which she receives in the several characters sustained by her is fully deserved by her vocalization, and the spirit which she throws into the impersonations. Rossini's *Barbiere* is a fine field for the manifestation of Mdle. Patti's transcendent abilities, and she appears to revel in the florid difficulties of the music, for she overcomes them with the greatest ease. Mario is still the best of the Almavivas. *Lucia di Lammermoor* has been performed, with Mdle. Patti as the heroine, in which part she is as successful in drawing tears as she is in producing smiles in operas of a more lively description. *Le Nozze di Figaro* and *Don Giovanni* are wonderfully well performed by the company. The first of these operas has been seldom represented, on account of its supposed deficiency of dramatic effect; but no deficiency is felt in the representation at the Royal Italian Opera. It is indeed full of effects of a most delightful kind. There never was a Cherubino as Mdle. Lucca: the humour thrown into the part is most admirable, and the music is sung to perfection. Mdle. Fricci and Signor Graziani, are the Countess and Count, and leave nothing to be desired; whilst Mme. Lemmens Sherrington imparts new graces to Susannah. M. Petit is a very good Figaro. The theatre has been crowded with fashionable company on every night of performance.

DEURY LANE.—The comedy-drama of *The Great City* is enjoying a successful run, the interest of the story and the peculiar scenic effects that occur during the progress of the drama, being calculated to arrest attention, and afford entertainment and delight. Among these we may name the representation of Waterloo Bridge, the Belgravian Drawing-room, the Gates of the Workhouse, and the Insurance Office, which are all admirable specimens of Mr. Beverley's scenic talent. The concluding scene, which realizes Frith's famous picture of the Railway Station, is a most impressive tableau. Miss Madge Robertson, Mr. M'Intyre, Mr. Cooper, Mr. Irving, and Mr. Villiers, sustain the dramatic business of the piece with uncommon ability, and receive deserved applause.

THE PRINCESS'S.—Mr. Vining seems determined to give his patrons not only a succession of novelties, but also that they shall be of a varied character; and since our last notice he has struck at the highest possible game, and, we rejoice to add, with success. Shake-

speare's great play of *Anthony and Cleopatra* has been produced upon a scale of magnificence hitherto unattempted; and not relying entirely upon spectacular effect, but giving first attention to the drama itself, the manager has engaged Miss Glyn to sustain the character of Cleopatra, whilst Mr. H. Loraine and other members of the company evince a just appreciation of the grandeur of the subject they are employed in the interpretation of, and give most creditable readings of their several parts. Miss Glyn's Cleopatra is one of the grandest impersonations of the modern stage; and it might indeed be said that the Egyptian queen never before had so admirable a representative. The performance altogether is a great success, and Mr. Vining may be complimented upon the brilliancy of his Shakespearian enterprise, as well as congratulated upon the result of it.

LYCEUM.—*The Duke's Motto* remains a standing object of attraction here. Mr. Fechter's acting as the chivalrous *Lagadere*, being one of the most successful of his achievements. Much liveliness is imparted to the drama by the excellent dancing of M. Espinosa and Mdle. Sophie.

ADELPHI.—Miss Kate Terry has returned to this theatre, and is again very highly attractive. This young lady is one of the few good actresses now on the London stage, and her earnest and impressive style can never fail to be admired. She is seen to great advantage in the popular drama of *Henry Dunbar*, which is of course founded on Braddon's well-known novel. This exciting piece has been produced in admirable style, and is proving a complete success. In the musical drama entitled *Garibaldi in Sicily*, Miss Roden's vocal abilities are very pleasingly displayed.

ST. JAMES'S.—Mr. Roberts's new and attractive drama, *Idalia*, affords Miss Herbert another opportunity of delighting the public, by one of those striking impersonations for which this talented actress is distinguished. This piece, with *The Secret*, and *He Lies like Truth*, form an interesting programme.

OLYMPIC.—Mr. Burnand's new and spirited burlesque called *Olympic Games*, is proving highly attractive. The piece is written in Mr. Burnand's best style, and is full of humour and of sparkling music: it is admirably acted by Messrs. Montague, Vincent, and Dominick Murray, and Mesdames Moore, Sheridan, St. Henry, Roselle, Harris, and Farren. The great success achieved by Mr. and Mrs. C. Matthews in the well-known old comedy of *The Liar*, has caused this piece to have a most extended run. *Patter versus Clatter*, is another piece in which Mr. Matthews is seen to great advantage, and the revival of this piece is another instance of the spirit and energy of the management.

THE STRAND.—*Pygmalion, or The Statue Fair*, must be pronounced one of the very best burlesques that has proceeded from the pen of Mr. W. Brough, and it is proving a most triumphant success. The admirable burlesque company which this fashionable theatre possesses, is seen to great advantage in this brilliant and humorous burlesque, which is nightly received with the most unbounded applause.

NEW HOLBORN THEATRE.—Mr. Boucicault's drama of real life, called *The Flying Scud*, seems to increase in popularity with the length of its career, and it has now arrived at its 200th representation without the slightest diminution of its interest or attractiveness. The acting is admirable, and the scenic effects reflect great credit on the management.

NEW ROYALTY.—The popularity of *Black-eyed Susan*, seems nightly on the increase, the favorite songs of Pretty Susan, and Captain Crosstree is my Name, being invariably encored. This is certainly one of Mr. Burnand's best burlesques, and the admirable spirit and humour with which it is acted, have in no small degree contributed to its success. *Meg's Diversions*, and *Sarah's Young Man*, serve to form a very complete and attractive programme.



Paris 1864

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Jan 1867

Plat 2

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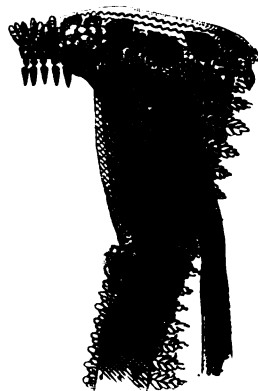
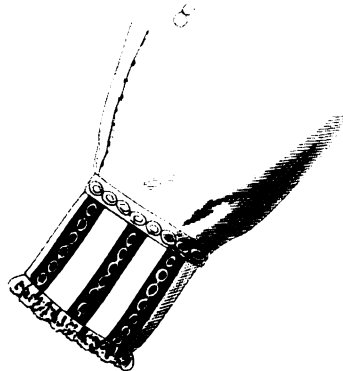
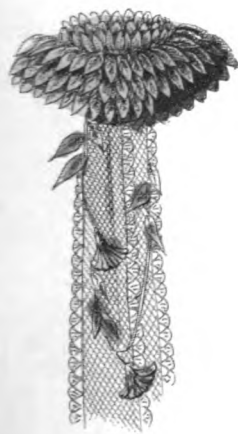
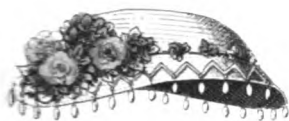
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June 1867

Plate 5

Le Monde Éléphant

THE

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Observations

ON LONDON AND PARISIAN FASHIONS

WE are in the midst of one of the most brilliant seasons on record ; and its brilliancy is enhanced alike by the International Exhibition in Paris, and the visits of so many Foreign Potentates to each other.

We have still to mention the increasing preference for the short, loose style of *Paletot* for outdoor wear, both in suits, and of black silk or Cashmere. Those *en suite* are of course trimmed to match the dress : the black silk *Paletots* are trimmed with fringe, satin pipings, jet, or *passementerie*, while rich scarlet or gold embroidery, is used to ornament those made of black Cashmere.

Skirts are always plain at front and sides, and often so at the back. Trains are worn very long for the Afternoon Promenade, and we take this opportunity of observing that the skirts with trains should be cut short in front, so that they do not require holding up when walking, as holding a skirt up at the front or sides, completely destroys the graceful effect of a long train. Short skirts are worn for home or the Morning Promenade, but the plain appearance of these short, gored skirts, should be compensated for by the richness and novelty of their trimming.

Bonnets are still worn small ; the *Benetton* and *Fanchon* shapes having the preference. Many bonnets are now made of straw or chip, and with this material the heavy crystal or bead edging is unnecessary ; so that there will be a slight change in the style of trimmings ; lace, ribbon, and garlands of small flowers being much used. Hats are of various shapes, but are of course small, and are not very profusely trimmed. Our Plates display a most elegant variety both of Bonnets and Hats.

*. In consequence of the space occupied this month by the Description of Costumes, the FULL-SIZED PATTERN is described on our 7th page.

Description Of the Plates of Costumes.

PLATE THE FIRST

COSTUME FOR HOME.

Fig. 1.—Dress of printed French muslin, consisting of *mauve* stripes on a white ground. Loose *Peplum Paletot* of black Cashmere, cut to form large points at the back and front. The sleeves are of the wide Pagoda form, and have pointed *epaulettes* at the top. The neck, the front edges, the bottoms of skirt and sleeves, and the *epaulettes*, are trimmed by broad bands of very rich embroidery, worked in scarlet silk and gold ; and besides this, the bottoms of skirt and sleeves are edged by a fringe of black silk, mixed with scarlet and gold to match the embroidery. Bonnet of fancy straw, trimmed with wheat ears, blue lace, and blue ribbon.

This costume is by the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 2.—Dress of white muslin : the skirt is trimmed at the bottom by a flounce of white lace, headed by a blue ribbon, covered in the centre by a narrow *Cluny* lace, and having a very narrow lace frill at the upper edge : at each side of the skirt, this flounce is interrupted by a bow of blue ribbon with short ends. The whole of the skirt above this flounce is divided into two distinct parts—the back and the front—by rows of blue ribbon and insertion, which are carried at each side from the waist, to blue bows placed just above those on the flounce that we have just described. The front part of skirt is filled in with bands of white insertion, and blue ribbon with narrow insertion. At the back the skirt is trimmed by a band of the blue silk and white lace, which is carried in a vandyked form round the back from bow to bow, and has a white lace flounce at the bottom :

from each of the points of the vandykes an upright band of the blue silk is carried to the waist. The top of skirt is trimmed at front by two rows of the blue ribbon and narrow lace, forming a deep scallop, the lower band having a flounce of white lace. *Ceinture* of blue ribbon with three bows at the left side, forming a heading for two scarf ends or square lappets of white muslin, trimmed at the bottom to match the skirt. The body is plain and high, with *bretelles* and stomacher of blue ribbon and lace, to match the trimming on skirt: blue ribbons round the neck and wrists, and bows at the cuffs and top of shoulders.

This elegant and elaborate *toilette* is from the MAGAZINS DU COIN DE RUE, *Paris*.

YOUNG LADY'S COSTUME.

Fig. 3.—*Dress à deux jupes*; the under skirt or petticoat of rose-colored silk, formed in very narrow pleats at the bottom. The second skirt is of white spotted muslin, and is looped at each side by bows of rose-colored ribbon. The body is of white muslin, with long full sleeves, and cuffs of narrow lace and rose-colored ribbon. Short, loose jacket without sleeves, made of the white muslin over pink silk. This jacket fastens at the neck, has the front corners rounded off, and has the bottom edges formed into five large scallops—two at front, one at each side, and one at the back. The armhole is trimmed by a narrow quilling of rose-colored ribbon, and the bottom edge by a similar quilling but much wider, and this quilling is continued up the front edges, narrowing however as it approaches the top. Round Hat of white straw, trimmed with black velvet and rose-buds.

This *toilette* is from the MAISON DU CARDINAL FESCH, 45, *Rue Neuve St. Augustin*.

PLATE THE SECOND.

COSTUME FOR HOME OR THE MORNING PROMENADE.

Fig. 1.—*Dress* of apricot-colored Alpaca, made with double skirt. The under skirt is short, and is trimmed at intervals by rounded tabs, edged by narrow black velvet, and having at the bottom of each tab a leaf-shaped ornament of black lace. These tabs are united together by large scallops or bands of black insertion, edged at each side by narrow black velvet. The upper skirt consists of a *tablier* or apron in front, cut short, rounded at bottom; trimmed with

three black lace leaf ornaments, and edged by a black lace placed between two rows of black velvet. The back part of skirt is long, but is caught up all round at each breadth into a series of very narrow folds. The *ceinture* is covered with black insertion, edged with black velvet, and is fastened in front by a large bow to match. The body is plain and high, fastening by jet buttons, and having *bretelles* trimmed with the black lace and velvet: short shoulder-straps to match: the hind arm seam is ornamented by the lace, between rows of velvet, and this trimming is rounded at bottom to imitate a cuff.

This costume is from the MAGAZINS DU COIN DE RUE.

DRESS PROMENADE OR CARRIAGE COSTUME.

Fig. 2.—*Dress* of rich pink *poult de soie*: the skirt is divided into three parts, which are quite independent of each other. The first part is the short piece at the top, attached to the waistband: this piece is cut into small scallops at the front, and into three large ones at the back, and these scallops are edged with white lace and are trimmed by richly embroidered edgings and *Arabesques*: besides this, the portion of the skirt above the narrow scallops, is trimmed by three narrow *biais* bands of silk enriched with embroidery. The lower part of skirt is in two distinct parts, the back and front: the front part has a deep flounce of white lace a little distance from the bottom, and this flounce is headed by a row of small scallops, enriched with embroidery: above this there are four narrow bands of silk and embroidery. The back part or train of skirt forms a sort of *tunique*, rounded off at the corners; the bottom edge is cut in scallops small at the front corners, and increasing in size towards the back, and is edged all round by a flounce of white lace. Plain, high body, richly embroidered at the top of back, the neck, and up the fronts: embroidered *epaulettes* edged round with narrow white lace, and having at the back, long lappets or streamers with double scallops at the bottom; these lappets are embroidered, and edged with lace to match the *epaulettes*. The sleeves are left open at the hind arm seam from the elbow, and are trimmed by the embroidery and white lace. White lace Bonnet, trimmed with rose-colored bows, ribbons, and *ruchings*.

This very rich *toilette* is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 3.—Dress of grey mohair, made with double skirt. The *jupon* or under skirt is cut in vandykes at the bottom, and is trimmed by narrow black velvet and green silk quilling, to imitate a series of pointed tabs. The upper skirt is short, and is trimmed round the bottom by a fringe of black and green silk, headed by a narrow black velvet and a green quilling: it is hollowed out at each side in a point, and these points are connected with the waist by trimmings of the velvet and quilling, imitating long-shaped tabs: a row of green and black fancy buttons down the fronts. *Ceinture* of green silk, edged with black velvet. Plain, high body, like that given full-sized with our May number: it is fastened by black and green buttons, and is trimmed by the black velvet and green quilling, to correspond with the skirt. Leghorn hat, trimmed with black velvet, white feathers, and poppies.

This costume is from the MAISON PARIS, Boulevard des Capucines.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes; both skirts formed of white muslin. The under skirt is trimmed at the bottom by three rows of *bouillons*, which are ornamented at intervals by wild roses placed singly. The second skirt is caught up at each side by pointed tabs of white silk, edged round with rose-colored silk, and having a wild rose at each point. The body has a sort of jacket-skirt, pointed back and front, and cut without seam across at the waist: it is edged at top and bottom by a band of rose-colored silk, and has a rose at each of the points of skirt, and one on each shoulder. Head-dress of wild roses, with buds and leaves.

This *toilette* is from the MAISON BOUDET, Boulevard de la Madeleine.

BALL COSTUME.

Fig. 2.—Dress à deux jupes: the first skirt is of *mauve* silk, and is edged at the bottom by a fluted flounce of the same material, headed by a narrow white silk *rûching*. The second skirt is of white silk, cut in large vandykes at the bottom, and edged with white *rûching*; at each of the upper points of the vandykes, there is a *bouquet* of roses and leaves, and these *bouquets* are joined to the waist by pointed tabs formed

of *mauve* silk pleated, and edged with narrow white *rûching*: the body is of white silk, with a pink waistband pointed à *Suisse* at the back and front. A garland of roses with buds and leaves, occupies the place of the *berthe*. Head-dress of roses to match those on the dress.

This costume is from the MAISON FLADRY, 27, Rue de Faubourg Poissonnière.

BALL COSTUME.

Fig. 3.—Dress of white muslin, made *en Princesse*, without seam at waist. The skirt is trimmed both at back and front, by three garlands of *bluets* and leaves, which are caught up at each side by three *rosettes* of blue ribbon, with short ends. The top of body is trimmed in a similar manner both at back and front, by a garland of the flowers, caught up at each shoulder by a *rosette* of blue ribbon. Head-dress of *bluets* with leaves.

This costume is from the MAISON CARPENTIER, 38, Rue Louis le Grand.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of printed muslin, the ground white with blue bands or stripes, groups of roses, and small rose-buds. At the bottom of skirt is a very deep flounce, headed by a narrow blue *rûching*. Waist-belt of black velvet, with a Russian buckle in front. Plain, high body with *revers*: the *revers*, the front edge, and the cuffs, edged by a narrow blue *rûching*.

This dress is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Suit, or Dress and *Paletot* alike, of pale *Havana* or apricot-colored *poult de soie*. The skirt is double; the under one being rather short and without trimming. The second skirt is short at front, and forms a moderate train at the back. The front is cut to imitate three large pointed tabs, edged with fringe at the bottom, and having on each of them, narrow bands of the same silk placed lengthwise, and shorter bands placed across *en chevron*, with buttons at each end. The back part of skirt is simply edged at bottom by the fringe, and is ornamented at each side by one row of the bands with *chevrans* and buttons. The *Paletot* is short, square-cut, and forms points at back, front, and sides: it is trimmed by the fringe, bands of silk, and buttons, to correspond with the skirt. Leghorn bonnet

trimmed with damask roses, and black ribbon edged with white.

This costume is from the **MAISON PARIS, Boulevard des Capucines.**

PROMENADE COSTUME.

Fig. 3.—Dress of printed muslin, the skirt full and without trimming. Short, loose *Paletot* of black silk, the bottom edge cut into small squares, except at each side, where it forms one large square only, four or five inches deeper than the rest of the *Paletot*: these squares are all edged with satin piping and black fringe. At the back of neck is a small square, edged with the piping, attached to which are two long tabs or floating ends; these tabs are passed through slits near the bottom edge of *Paletot*, and descend about five inches below it, being finished by the fringe. The sleeves have the hind arm cut in squares, and edged with piping; an open cuff being imitated at bottom by fringe, and three jet buttons.

PLATE THE FIFTH.

•• This Plate contains the latest novelties in Bonnets, Hats, Millinery, &c., designed by the first Parisian artistes.

No. 1 is a **ROUND HAT** of white straw, having the brim bound with blue velvet, and edged on the top by a thick straw cord; this cord forms a heading to a net or fringe of straw and jet, falling over the blue velvet, and terminating in straw *grelots* or acorns. Strings of blue ribbon. It is by Mme. RIEL, *Rue Lafitte*.

No. 2 is a very novel **BONNET**, formed entirely of straw lace. It is trimmed in front by a band of scarlet velvet, and a row of wheat ears. Strings of maize-colored ribbon, continued across the back of bonnet. This bonnet is by Mme. HUSBAND, *Rue Lafitte*.

No. 3 is a white chip **BONNET**. It is trimmed with purple ribbon, and has a *Fanchon* or scarf of white *tulle* carried across the top of bonnet, and continued to form the *brides*. In front, loops of purple ribbon and Canterbury Bells with leaves. Bows and streamers of the same ribbon at the back. This bonnet, and also the hat, No. 9, are by Mme. DELAUNAY, *Place de la Bourse*.

No. 4 is a **BONNET** of black *tulle*, spotted with straw beads: it is laid over a black foundation, and is edged in front by a narrow black lace, and at back is edged with straw to imitate lace. This covering of black with its straw spots and edgings, is

continued beyond the ears to form the *brides*. Narrow strings of scarlet ribbon. This bonnet is trimmed at the top of front by a group of poppies and wheat ears, accompanied by jet pendants, imitating fuschias. It is, and also No. 12, by Mme. ESTHER, *Rue Richelieu*.

No. 5 is a **CAP** of white *Cluny* lace, trimmed with pink ribbon, and having strings formed of bands of pink silk, united by small round pieces of *Cluny* lace. This cap is from the **MAISON AUBREY-SEURS**, of the *Rue Lafitte*.

No. 6 is a **LEGHORN HAT**, of the *Mousquetaire* shape, and has the brim turned up at the sides. It is trimmed with black velvet, black lace, and rose-buds, and has the underside of brim lined with blue silk. This hat is by BRIE ET GEOFFRIN, *Rue de Richelieu*.

No. 7 is a **CANEZOUS** for Evening or Dinner Costume. The lower part is of white pleated muslin, and over it is worn a *Caraco* (or short Jacket without sleeves) of blue silk, edged round with *Cluny* insertion and narrow white lace. This *Canezous* is designed by Mme. LESIRE, *Boulevard des Capucines*.

No. 8 is a **BERTHA** for Evening Dress, formed of white muslin and white lace, and trimmed by a garland of wild roses, with a *bouquet* of the same upon the chest.

No. 9 is a **HAT** of brown straw, having the edge bound with velvet to match, and trimmed by a garland of gilt flowers with bronze leaves and branches.

No. 10 is a **FANCHON BONNET**, composed entirely of small leaves, frosted with silver. It is trimmed by a *bouquet* of roses on the left side. Strings of green silk, fastening under the chin by a rose. This, and also the following bonnet, (No. 11), are by Mme. MARIA BOIREAU, *boulevard Montmartre*.

No. 11 is a **BONNET** of white *tulle*. It is of the *Fanchon* shape, and consists of three rows of fullings at front, and a deep quilling or fluting at back. It is trimmed by bunches of gold grapes, and small vine leaves, with gold veins and stems. *Brides* of white *tulle*.

No. 12 shows the front view of a very novel **BONNET** of white *tulle*, having at the back and sides a deep fall of black *tulle*, dotted with jet, and edged at bottom by a black lace. It is trimmed at the top of front by a group of roses, buds, and leaves; and a narrow garland of small ivy-leaves with gold stems, forms a *Chains Benoiton* in front. Narrow strings of pink silk.

PARTINGS AND MEETINGS: A TALE OF HARTLEIGH PRIORY.

"It was indeed the touch of those loved lips
Upon her eyes that chased their short eclipse;
And gradual as the snow, at Heaven's breath,
Melts off, and shines the azure flowers beneath,
Her lids unclosed, and the bright eyes were seen
Gazing in his—not as they late had been,
Quick, restless, wild, but mournfully serene,
As if to lie even for that transc'd minute
So near his heart had consolation in it."

—Moore.

PARTINGS and meetings are widely different things. There are circumstances under which the prospect of meeting is Elysian, when parting closes the gates of happiness behind us, and over the portals of the world we are entering, there seems to the imagination inscribed the words of Dante, forbidding all to hope who enter there. The loves of Isabel and Ferdinand formed one of the brightest epochs in the lives of those happy beings. It was a winter night when they first met and it was beautiful summer time when they parted. The night gave no promise of the rich flowers implanted in the hearts of both, and in the midsummer glory of the garden wherein the parting words were spoken, there was no omen of the blight that was coming over their happiness.

It was at a Christmas dance at Morrimore Grange, the hospitable mansion of good Sir John Morrimore, that Ferdinand Hartleigh met the pretty and sprightly Isabel Almanson, and became enchanted with her wit and beauty. Nor was Isabel less pleased with Ferdinand's attentions; and when the party broke up and dispersed amid the light snow of a Christmas midnight, Ferdinand, as his way lay in the direction of Mr. Almanson's house, accompanied that family on horseback, and enlivened the time on the road with merry words, cunningly contrived (of course) to obtain another glimpse of Isabel. Great trees on the summit of the hills which skirted the valley they were passing through, lifted their bare arms to the wintry sky, and received the white, fleecy covering which fell upon them; and then, to Ferdinand's imagination, seemed to be stretching those arms lovingly over him, and pronouncing a benediction upon his new passion.

Love is very ardent and imaginative when it is new, sings a satirical poet; and it must be confessed that Ferdinand was rather flighty under the inspiration of his

new passion. Isabel was more than a creature of this earth—she was a fairy, a spirit, a divinity; and he believed that no earthly happiness could be greater than the man would possess who could win her love.

Truth to tell, whilst these thoughts were filling the brain of Ferdinand, those of Isabel were much the same with regard to him.

So the winter night's ride was a very pleasant one, except to old Mr. Almanson, who was afflicted with rheumatism, and complained of Isabel's opening the carriage window so frequently to hear what Ferdinand had to say.

The result of this was, of course, an engagement. Ferdinand told his soft tale, and was a thriving wooer. But the lovers were very young, and Ferdinand had his fortune to make in the world.

What a pity it is that fortunes cannot be made as easily as love.

An Indian appointment was obtained for Ferdinand Hartleigh, of some value and importance, and it was conjectured that with its produce he would be able in a few years to return to England and gain a position more compatible with his wishes. For Isabel did not like hot weather, and was certain that she should not be able to endure the Indian climate.

So the lovers parted, with mutual vows and protestations. Ferdinand determined to give manly battle to the world for Isabel's sake, had thrown away a great deal of the first romance of love, and dedicated himself henceforward to its reality. Isabel was as romantic as when she rode in the coach from Morrimore Grange on that winter night, when the snow was falling, and her new lover was riding by the carriage side.

"You will not forget me!" said Ferdinand, pressing Isabel to his heart.

"Sooner shall I forget to breathe!" was the impassioned reply.

And when the lover was gone, the weeping maiden sank upon a garden seat, and thought no one could be so wretched in all the world as herself. The beautiful flowers looked up around her in their sweet, quiet way, and she might have found consolation in their beauties, if she had sought it: but as if determined to be unhappy, she covered her eyes with her hands, and wept.

"What nonsense is this?" exclaimed rheumatic old Mr. Almanson, who had come out of his corner in-doors for enjoyment of the bright sunshine and balmy air.

"O!" cried Isabel, "papa, you know not what it is to love—and part."

"You're a simpleton," was the old man's reply, as he hobbled onward, rejoicing in the sunshine.

Twelve months have passed away since Ferdinand Hartleigh went to India; but the garden wherein he parted from his so loved Isabel, is just the same as then: there is the same garden seat, the same sunshine, and the same—but no, not exactly the same Isabel, for she is not thinking how charming it will be to be called "Mrs. Hartleigh," but whether she would not really like to be called "Mrs. Monstrossor."

Young Chippenham Monstrossor had paid her a great many attentions, and he was not only a more elegant person than Ferdinand, but he had a mother who was very sick, possessing Monstrossor Abbey and old Killbloom Castle in Ireland, about which there were desperately romantic tales; and Isabel, as she sat trifling with a little toy-dog on the garden seat, thought she should really like to be connected with the abbey and the castle, the rich old dowager, and her elegant son.

At last she recollected that another post day had gone without conveying the customary letter to Ferdinand; and she gave a little sigh, and gently patting the toy dog in her lap, said, "O, you naughty Tiny! You have made me forget poor Ferdinand again."

Poor Ferdinand, indeed! Young Chippenham Monstrossor flirted with Isabel after that; and Isabel decided in her mind that it was more agreeable and delightful to be courted by so elegant a young man close at hand, than by plain, honest Ferdinand Hartleigh so far away.

No letters from England now, in India. One or two were received after the time above referred to, but they were cold and formal. Ferdinand kindly alluded to the change, and wrote in terms of unsophisticated affection; but this made the young lady angry, and she decided not to write at all.

"He cannot be worthy of me," she pettishly exclaimed, in endeavouring to reconcile what she was about to her conscience, "or his words would be as tender as dear Chippenham's."

So the correspondence with India ceased. But Isabel did not become Mrs. Monstrossor.

The abbey, the castle, the rich dowager and her elegant son, all went to fill the mind of another young lady who happened

to live in the gay metropolis. Chippenham Monstrossor, passing a little time in the country, found it pleasant to have such a lively girl as Isabel to talk to and flirt with. He did not even take leave of her on his departure, and she never saw him again.

Ten years have passed since Chippenham Monstrossor left the neighbourhood of Isabella's abode, but Isabel is Miss Almanson still. She is not the flighty person we formerly knew; but quiet, formal, and subdued. One might indeed suppose her to be a member of the Society of Friends, so plain and neat is her dress, and so precise her air and demeanour altogether. Rheumatism has of course long since ceased to trouble old Mr. Almanson, and he rests with his ancestors in peace over the hill-top yonder, where the church steeple points the villagers' thoughts to the skies, and the merry bells this Christmas time seem to be continually singing the angels' song, "Peace on earth, good will to men."

Miss Almanson has a merry party of youngsters, romping about her house and garden; for although quiet enough herself, she likes to see young children happy. "Trouble," she has been heard to say, "will overtake them soon enough: let them be merry while they may."

Ferdinand Hartleigh had been all these years away in India. Nothing had been heard of him by Miss Almanson. He might have been prosperous, or he might have failed. He might have remained a bachelor, or he might have married, and now be the parent of a delightful little family. Or, he might already have passed through the shadow of the valley of death. Isabel often pondered on all these possibilities with a sigh.

She was too proud to make inquiries; and when Mr. Hartleigh died, up at Hartleigh Priory, some four or five years after Ferdinand's departure, and the eldest son, Alberto, a gay young heir, shut up the house and went upon the continent, her connection with the family ceased; for the housekeeper, Mrs. Sharpon, who remained to take care of the Priory, was not an agreeable person, and Isabel did not care to cultivate her acquaintance.

It came to pass at last, that the Priory was put into thorough repair: and the report went forth that Alberto was returning from his continental sojourn, and intended to reside there. When Isabel Almanson

heard this news, it may, possibly, have occurred to her that she would have been better pleased if it had been Ferdinand.

Who can tell what it was that induced Miss Almanson, the quiet, staid, retiring Miss Almanson, to go and pay her respects to Mr. Hartleigh on his arrival? Was there anything like a hope in her mind that she would hear something of Ferdinand?

Children will be children; and that gay little party of girls at Isabel's house, where we introduced you just now, put on extraordinary burlesque airs and attitudes when they saw Miss Almanson dressed with more than ordinary splendour, to make her morning call upon the master of Hartleigh Priory.

"O, dear!" exclaimed one. "Miss Almanson is going to lay siege to the bachelor's heart."

"It is time she laid siege somewhere!" muttered an impudent little puss, bristling up in the pride of her young attractions.

"Just so!" replied Isabel, who happened to overhear what the pretty, young thing had said: "but how do you know I am not already married?"

"Already married!" exclaimed the whole at once. "Oh, do tell, do tell: to whom are you married?"

"To a memory, my dears!" responded Isabel, and swept gracefully out of the room.

If Miss Almanson had known that Mr. Alberto Hartleigh had met with a fatal accident on the Alps, it is very certain that she would not have gone to Hartleigh Priory, to welcome its new proprietor.

But news travelled slowly in those parts, and it was a reasonable conclusion, on the announcement of Mr. Hartleigh's arrival, that the *Mr.* was Mr. Alberto. It happened that the *Mr.* was Mr. Ferdinand.

Ten years. Will ten years destroy love? True love is indestructible. We know not how it begins; we do know it never ends.

The astonishment of Isabel may be conceived, when it was *Ferdinand* that came to receive her. Her ecstasy it is impossible to conceive.

For both had profited by their experience of the world. All that was frivolous in both, was gone; all that was good, remained.

"And what did you think of Mr. Hartleigh?" was the inquiry of all the merry girls, when Isabel, looking more happy than ever they had seen her look before, returned to them.

"I like him very much indeed?" was Isabel's reply.

"O—h!" was the murmured exclamation of all the merry girls in a subdued chorus.

"And," said one (a pretty girl with long dark curls, and rather envious eyes), "I am afraid it is a case!"

"Do not be afraid, my dear," said Miss Isabel, in her own quiet way. "Mr. Hartleigh will be married next Monday week."

"Married!" shouted the girls. "And to whom?"

The lady looked at them with that beaming smile so characteristic of her features, and replied—"To Miss Isabel Almanson, my dears."

BAD TEMPER.—I know what it is to live with a person whose outward bearing is an angel of light—and who is a demon. There is no bitterer lot; nor is it an uncommon one. Many of those men and women who are most brilliant, fascinating, and gentle in society at large, reserve their demon, their evil temper, for some unfortunate home-slave, on whom they think they can vent it safely.

THE FULL-SIZED PATTERN.

NO ALLOWANCES to be given for seams in cutting out.

We this month have given the patterns of a **DRESS BODY AND SKIRT FOR A LITTLE GIRL**, about 9 or 10 years of age.

The body is open, something in the Watteau style, but instead of being cut square across, is pointed upwards; it is cut low on the shoulders and has no sleeve, but a square, tab-shaped *epaulette* is placed at the top of armhole. This body is cut with a jacket-skirt attached; this jacket forming a series of pointed tabs all round the waist. The pattern is given complete, and consists of back, side-piece, front, and *epaulette*: the notch at the top of *epaulette*, is to be placed opposite the seam of shoulder-strap.

The skirt is cut in a series of pointed tabs all round the bottom; it is rather plain, and the waist seam is to be fulled or pleated a little at the back, to bring it to the size of waist. We have given the half skirt only, the shortest side being the middle of front. The seams may of course be placed at the sides, or at the sides and back to suit the width of the material used, but the middle of front must always be placed on the doubled edge of the material. This skirt being very short, must of course be worn over a *jupon* or petticoat, descending several inches below it.

This style is now very fashionable in Paris, and our readers will gain an idea of the effect, by referring to fig. 3, Plate 2, for June, 1886, except that in that costume the skirt is full and looped up, and is not cut in tabs. It may be made in silk, Cashmere, Mohair, or Alpaca, of any light shade of color, and should have all the edges and the tabs trimmed by bands of silk about half an inch wide, contrasting strongly with the color of the dress. Drab or light brown might be trimmed with blue, mauve, purple, or black: grey with *cerise*, scarlet, green, brown, or black. If it were made in any dark color, white *Cluny* lace would be the most appropriate material for trimmings.

The Theatres.

HER MAJESTY'S.—A great success has been won by Mdlle. Christine Nilsson, a Swedish vocalist who appeared as Violetta Valery, in Verdi's opera of the *Traviata*. This young lady, who has already become a public favorite, is very fair in complexion, with large, dark eyes capable of great expression; she is rather tall, but slight in figure, and her appearance is altogether prepossessing. Her voice has a delicious purity of tone, and her manner is graceful and impressive. When the sympathetic quality of her lower tones were heard in *Ah fors' e lui*, the audience became enthusiastic, and from that moment every hearer felt satisfied that the London opera season had obtained a valuable acquisition. In the third act, the tender wailing *Addio del passato*, and the duet with Alfredo, *Parigi o cara*, told immensely, and bouquets and plaudits betokened the judgment of the house. Mongini as Alfredo, and Santley as Germont, were admirable representations of those characters. The operas of *Fidelio*, *Norma*, and *Oberon*, have brought forward Mdle. Titiens in all the truthfulness of acting and splendour of voice for which this great artiste is justly celebrated. The new ballet, *Les Nymphes* is a charming little piece, and brings the entertainment to a spirited close. Verdi's opera, *La Forza del Destino*, has been produced in magnificent style. The part of Leonora is maintained by Mdle. Titiens, and she is admirably supported by Trebelli, Bettini, Bauermeister, and Messrs. Santley, Rokitan-sky, Bossi, Foli, Hohler, Casaboni, and Gassier. The music is written in Signor Verdi's best style, and promises to be most successful.

ROYAL ITALIAN OPERA.—The great event of the month at this lyric establishment, has been the production of Verdi's last new opera, *Don Carlos*, upon a scale of magnificence which eclipses even the former glories of this establishment. The celebrated drama by Schiller is the foundation upon which the librettist and the musician have worked, and the result is certainly an opera which deserves the highest commendation. Verdi has evidently been inspired with a laudable desire to rival, if not exceed Meyerbeer; and he has put forth all the strength of his genius in the production of a combination of harmonies of an elevated character, descriptive of the contending emotions and passions of the human mind. Some of the scenes are truly grand, from the great masses of sound of a striking and beautiful description thrown into them. There is no mere stringing together of pretty tunes, but a continuous flow of harmony in accordance with the incidents of the piece. In the second act, more especially, there is a grand movement in which the choruses of the multitude and of monks are interspersed with solos for the principal characters, and passages in unison for six basses, are contrasted with excellent effect. The scene altogether, with its elaborate groupings, including the soldiery lining the steps ascending to the church, their burnished cuirasses glittering in the electric light cast upon the stage, whilst the flames of an *auto-da-fe* rise in the distance, form one of those musical spectacles which were first thoroughly realised in the representation of Meyerbeer's works at this house. The opera is nobly supported by the vocal artistes, Mdle. Pauline Lucca taking the part of the Queen (whose unhappy love is the foundation of the story), Mdle. Fricci that of the Princess Eboli; M. Petit, the King of Spain; Signor Graziani, Don Roderigo; and Signor Naudin, Don Carlos. The choruses are sung to perfection.

DRURY LANE.—Here Mr. Halliday's drama of *The Great City*, continues its successful career, and is nightly received with enthusiastic applause. It is one of the most truthful and exciting pieces that have been produced for some time, and is admirably acted by Messrs. Cowper, MacIntyre, Villiers, Irving, and Rouse; and Mesdames Robertson and Le Thiere, with other members of this powerful company. Mr. Beverley's picto-

rial talents have rarely been displayed to greater advantage, than in the illustration of this interesting drama; Waterloo-bridge and the Railway-station in particular, may be instanced as marvels of scenic effect.

THE PRINCESS'S.—The nautical drama entitled *True to the Core*, which has had an almost unprecedented success at the Surrey Theatre, has been transferred to the Princess's, and all the remarkable scenic effects which received immense applause on the original production, have been preserved and indeed improved by the excellent taste and judgment of Mr. Vining. It is an admirable piece of its kind, and the spirited manager of this theatre, who never undertakes to do anything without determining to do it well, has put forth all his energies and judgment upon the present occasion, and with all his accustomed success. *True to the Core*, as acted at the Princess's, is one of the most attractive performances of the day.

ADELPHI.—Alfred Tennyson's celebrated poem of *Dora*, has been taken as the subject for a three act drama by Mr. Charles Read, produced at this theatre with indisputable success. The original poem has not much incident or action to rouse the sympathies of an audience, its strength being in the manner wherein a strong old egotist and a generous, self sacrificing girl is contrasted; but Mr. Read has amplified the story clearly, and whilst preserving its pastoral charm has imparted to it a succession of striking dramatic effects. Miss Kate Terry's impersonation of the tender-hearted Dora is another of those natural pieces of acting for which this clever artiste is celebrated, and makes us regret that the report is true that she is about to quit the stage. She is well supported by Miss Hughes as Mary Allen, and Mr. Neville as the harsh and unrelenting farmer, from whose arbitrary disposition all the sorrow of the drama arises. The acting of this part is exceedingly vigorous and artistic. Mr. Billington as the lover, also deserves commendation. The piece is well put upon the stage, and the scenery helps to realize the idea of the poet, giving quite the pastoral character which is intended, and exhibiting how human passions are aroused and forcibly exercised even in the midst of the tranquil sublimities of nature.

OLYMPIC.—At this house Mr. and Mrs. C. Matthews continue to delight the public, by their talented representation of those characters for which they are so justly celebrated, and the programmes are now so varied and attractive, as to command the greatest success. *The Liar*, *Woodcock's Little Game*, and *Patter versus Clatter*, are all most attractive pieces, and with the burlesque of *Olympic Games*, form a most amusing entertainment.

THE STRAND.—A new comedy-farce has just been produced at this theatre. It is written by F. Hay, Esq., and is entitled *Our Domestic*. It is a most amusing piece, and is admirably acted by Messrs. Parselle, Thorne, James, Mesdames Harland and Johnstone. Mr. Brough's burlesque of *Pygmalion*, is as attractive as ever.

NEW ROYALTY.—Here we have to record the long continued success of the great burlesque, *Black-eyed Susan*, which is preceded by Mr. Craven's highly successful drama, *Meg's Diversions*, and with *A Mistaken Story* forms a most attractive entertainment.

NEW HOLBORN THEATRE.—After an exceedingly long run, the effective drama of *The Flying Scud*, has given place to a new piece by Mr. Taylor, bearing the title of *The Antipodes*, or *The Ups and Downs of Life*, which has been put upon the stage with an attention to all the details that is calculated to awaken admiration. The story is interesting, and it affords opportunities for "stage effects," which the management has made the most of, sparing neither pains nor expense in doing so. Mr. E. Price, Miss Ellen Terry, Mr. Emery, Mr. Thorne, Mr. Garden, and Mr. Voltaire, sustain the principal characters with much ability, and Teblin has supplied some excellent scenery, among which a rock and waterfall scene may be particularised for its picturesque beauty.



July 1867

Plate 1

Le Monde Elegant



July 1857

22.6.57

Le Monde Élegant



July 1857

Pl. 3

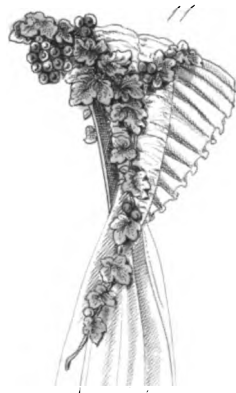
Le Monde Élegant



July 1857

Plate 11

Le Monde Élegant



July 1887

At the 5

Le Monde Élegant

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 524.

AUGUST, 1867.

VOL. 44.

Observations

ON

LONDON AND PARISIAN FASHIONS

Two of our Plates for the present month, indicate the styles that will be worn at the sea-side, for the country, and for home. The Breton costume, fig 3, Plate 1, and the Alsace costume, fig 3, Plate 4, have been patronized by some of the leaders of Parisian fashion: the ideas have been taken from the collection of Costumes of all nations, which forms so interesting a feature of the Paris Exhibition.

Skirts for the sea-side or the country, are worn very short; so short that in many instances the tops of the boots are seen; while for the afternoon promenade the very long trains are in greater favor than ever. These dresses with long trains should be made short in front and sides, and gradually lengthened out at the back, so as to give a graceful sweep to the train; they should be gored so as to sit quite plain at front and sides, and should have the back breadth or breadths pleated, so as to give fulness as well as length to the train. Fig. 1, Plate 1, and fig 3, Plate 2, give an idea of this style.

We may observe however, that these gored skirts, while quite plain at the hips, have still a moderate degree of width at the bottom, and of course require keeping out at this part, either by a horsehair petticoat *bouillonnée* round the bottom, or by a petticoat with a few fine steels run in at this part.

The *Capeline*, fig 1, Plate 4, is a very convenient head-dress to be worn when returning from bathing, as it allows the hair to dry gradually.

Jackets or *Paletots* are worn extremely short; in some cases reaching very little below the waist.

Suits are still fashionable, though not so generally adopted as in former seasons.

Sleeves are almost always made tight-fitting.

There is a great change taking place in

the form of Ball Dresses, and our 3rd Plate displays some of the most elegant and novel styles.

Evening dresses have the skirts made with long trains: they are either of the *Princesse* form, without seam across at the waist, or else are made with round waist and waist-belt. As a rule flowers are used more sparingly in the trimmings. Some dresses have no flowers at all in their ornaments.

Every variety of style and form, both in Hats and Bonnets, will be found illustrated in our Plates.

Our September number will contain an indication of the styles that will prevail for the ensuing Autumn.

THE FULL-SIZED PATTERN.

NO ALLOWANCES to be given for seams in cutting out.

OUR pattern for the present month, is a DRESS BODY WITH A PEPLUM SKIRT: the points rather short in front, and deepening gradually towards the back. This pattern is for a lady of good figure and medium height, breast measure $34\frac{1}{2}$ inches. It is given complete, and consists of back, side-body, front, skirt, and top of sleeve. The sleeve will have to be lengthened about $4\frac{1}{2}$ inches at the bottom, and the half width at wrist should be $4\frac{1}{2}$ inches.

This elegant body may be worn in the Summer for outdoor costume, without a Jacket or Paletot, or it is a very appropriate style for dresses, during the early Autumn. The *basque* or *peplum* is to be joined at the waist to the front and side-body, the cut in the waist seam near the front of skirt being placed opposite the cut in the waist of the front itself: the back part of *basque* is cut in one piece with the back, the seam between the back and the *basque* being indicated by two cuts. The notch in the side seam of back, indicates the waist level, and the place of the bottom of side-body.

This dress may be made in light grey or buff silk, Alpaca, or *Lenos*, and trimmed with bands of bright colored silk, and a small tassel should be placed at each of the points of the *peplum*; these tassels assist in keeping the points in their proper place. The *ceinture* should of course match the trimming. The fronts fasten by a row of buttons, also to match in color.

For Autumn wear, the material might be dark colored silk, and the trimming black velvet, or *passementerie* to match.

The *Peplum basque* may also be made up quite separate from the dress, so that the dress may be worn with or without it. In this case it must be sewn to a waist-band, and the seam at the back (marked by two cuts) must be omitted. In fact, the *peplum* might have no seam at all, the middle of back being placed on the folded edge; but if the material is narrow, the seam should then be in the middle of back.

Description Of the Plates of Costumes.

PLATE THE FIRST

SEA-SIDE COSTUME.

Fig. 1.—Dress of rich sage-green silk. Long *Burnous* of striped Cashmere, edged at the bottom by a fringe to match in color, and having a large hood ornamented by four black and white floss silk tassels. Hat of white straw, trimmed with narrow crimson ribbon.

PROMENADE COSTUME FOR THE SEA-SIDE.

Fig. 2.—Dress of grey silk, made à deux jupes. The under skirt is short, and is trimmed near the bottom by three narrow *biais* bands of the same silk; the second skirt is also very short, and is cut in vandykes all round the bottom, and slit up for about six inches above each lower point, so as to form a series of tabs, notched out at bottom; these tabs are all edged by narrow bands of the same silk. Very short, loose Jacket or *Paletot*, of scarlet flannel, having square collar, cuffs, and pocket-flaps. The edges all trimmed by two rows of narrow black velvet, or *passementerie* enriched with jet, and the fronts, the cuffs, the collar, and the bottom of back, are ornamented by black anchors, either of velvet or *passementerie*. Small round Leghorn Hat, trimmed with scarlet velvet and black *Cluny* lace.

This costume is from the MAISON ADOLPHE, boulevard des Capucines.

BRETONNE COSTUME FOR THE SEA-SIDE.

Fig. 3.—Dress à deux jupes; the under skirt is blue Bretonne cloth or flannel, and is trimmed by five rows of scarlet braid, with a narrow black velvet at the upper edge. The second skirt is of light brown silk or *Lenos*, and has the bottom edge cut in very large points or vandykes; at each of the upper points is placed a small tab of black velvet, almost covered by a row of silver buttons, placed close together: the vandykes and also the tabs, are edged round with scarlet braid and black velvet, like that on the underskirt. The body is of blue flannel, like the under skirt: it forms two points at front of waist, and is cut open on the chest à l'Orientale: it is, as well as the cuffs and *epaulettes*, trimmed by the scarlet braid and black velvet, and the cuffs are also ornamented by the tabs of black velvet,

covered by the row of silver buttons as before described. *Ceinture* of brown silk or *Lenos*, edged at top with black and scarlet, and at bottom by black only. Underneath the body is worn a Waistcoat of black cloth, the top part of which is covered by a richly colored embroidery, placed crosswise in rows. Two rows of black velvet and silver buttons are placed lengthwise down the front of waistcoat. Hat of brown straw, trimmed with a peacock's feather, narrow black velvet, and black velvet with parti-colored edgings.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Skirt of rose-colored silk, over which is a shorter skirt of white spotted muslin, embroidered and edged with a white lace of moderate width. This muslin skirt consists of two distinct parts, the front piece or *tablier*, and the back part or *tunique*. Waistbelt of rose-colored ribbon, having loops and ends of the same ribbon, fastened at intervals to the lower edge. *Bretelles* of rose-colored ribbon, with loops and ends on each shoulder. The low or open body is of white muslin, trimmed with lace and pink *ruchings*. White chip Hat, trimmed with rose-buds and rose-colored ribbon.

This dress is by Mme. PIETFORT, 1, Rue de la Grange Bastilliere.

PROMENADE COSTUME.

Fig. 2.—Suit of brown silk or Alpaca. The dress is made with double skirt. The under skirt is short, moderately full, and without trimming. The upper skirt has the bottom edge bound by a narrow purple ribbon, and is caught up at each side by large double bows, made of same material as the dress, and edged with purple silk; from underneath each of these bows, a pleated band of purple silk is carried towards the back, passing beneath the large folds of the skirt. Short, loose *Paletot*, of the same form as the full-sized pattern given with our June number: it is edged at bottom by a purple fringe, just above which is a row of purple piping. Armhole and cuffs trimmed to correspond. Hat of brown straw trimmed with gold acorns, brown leaves, and a scarf of brown *tulle* to match.

This costume is by Mme. BATAILLON, 14, Rue Chabannais.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress of sea-green silk, the skirt

without trimming. *Paletot* of white *poult de soie* richly embroidered with colored silk : the embroidery representing red, yellow, and blue flowers and leaves twining on a trellis-work of gold : at the bottom of skirt is a deep flounce of white lace laid over pink silk, and headed by a colored ball or *grelot* fringe of *passementerie*. Wide sleeves *à la Juive*, formed of white lace over pink silk, and having the colored ball fringe carried all round the armhole. *Benoiton* Bonnet of white *tulle* trimmed with small roses, white lace, and pink ribbon.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*, both skirts of white muslin. The first or under skirt is composed entirely of rows of *bouillons* placed horizontally. The second skirt is cut all in one with the body, *à la Princesse*, like our full-sized pattern for January last. This skirt is slit open at each side, and is cut in vandykes at the bottom ; all the edges are trimmed by a narrow blue ribbon laid on flat. The openings at the sides are crossed by bands of the blue ribbon with a *Marguerite*, and three short, blue streamers placed on the centre of each band ; the upper edge of the body and the sleeves are trimmed by the blue ribbon, and there is a *Marguerite* with three streamers on the chest.

This *toilette* is by Mme. PIETFORT, 1, Rue de la Grange Bastilière.

BALL COSTUME.

Fig. 2.—Dress of rose-colored *poult de soie*, the skirt very full at the back, and forming a long train. Attached to the waistband there is a double jacket-skirt, long in front and very short at back ; the lower one edged with white lace and rose-colored piping, and the upper one edged with lace, two rows of piping, and a narrow pearl fringe. From underneath the top jacket-skirt at the back, a single row of piping is carried nearly to the bottom of skirt, where it terminates in a star of rose-colored silk ; and to each side of this piping a very broad, white lace flounce is sewn, nearly covering all the back part of skirt and forming large pleats at the star, so as to fall in graceful folds over the train. The body has a *bertha* trimmed with three rows of piping, a white lace frill, and a row of pearl beads. Head-dress of golden vine-leaves.

This very rich *toilette* is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes* : the first skirt is of white silk, and is trimmed at the bottom by a *bouillon* of white *tulle* headed by a pink satin piping, and having just above it a flounce of white lace also headed by a pink piping. At the left side there is a pyramid-shaped ornament formed of two broad bands of pink satin, meeting in a point at the waist. The upper skirt is of white *tulle* : it is caught up on the left side by a long group of roses with buds and leaves, which is placed just in the centre of space left between the two pink bands on the under skirt. Body of white silk, with a waistbelt of pink satin having floating ends at the back : drapery of white *tulle* with a bouquet of roses and leaves on the chest, and a single rose on each shoulder.

This costume is from the MAISON BOUTET, Boulevard de la Madeleine.

PLATE THE FOURTH.

SEA-SIDE COSTUME.

Fig. 1.—Dress of purple silk worn over a black and white striped petticoat : the skirt is long, but may be looped up all round for walking, as shown on the engraving. *Capeline* or hood with cape of scarlet Cashmere : it is edged round by narrow black velvet, and is trimmed by a series of very small bows of the narrow black velvet : a row of these bows is carried up the middle of back, and terminate in a bow and streamers formed of black velvet of moderate width.

This *Capeline* is from the MAISON DIEULA-FAIT, boulevard de la Madeleine.

SEA-SIDE OR CROQUET COSTUME.

Fig. 2.—Suit of light buff Alpaca or *Lenos*. The skirt is trimmed near the bottom by two bias bands of the same material edged on each side by blue silk : in front of the skirt, and nearly covering it, there is a *tablier* or apron, long in front and rounded off to the middle of back : it is edged round by a series of oval or egg-shaped ornaments of the same material, having a long buttonhole worked in each, and united together by a narrow bias band passing through each buttonhole : these oval ornaments, the buttonholes, and the bands are all edged with blue. At the back attached to the *ceinture* there are two long scarf ends or stream-

ers edged by the bias bands, and having the oval ornaments at the bottom. Short, loose Jacket or *Paletot* trimmed to match the skirt : it is very short at the back, reaching only to the waist, and it forms in the front two long points à *Peplum*. Hat of brown straw trimmed with black velvet.

This costume is from the MAISON PARIS, *boulevard des Capucines*.

SEA-SIDE COSTUME.

Fig. 3.—Under skirt and body of white silk or Alpaca, the skirt trimmed near the bottom by three rows of scarlet braid with small black ornaments on it. Upper skirt the new shade of brown called *Bismarck* ; it is caught up all round, and is fastened in a knot behind. The body has a *ceinture* of parti-colored silk, and the fronts are ornamented at the shoulders and chest by three rows of the scarlet braid : a single row of this braid is carried up the fronts, which, fasten near the top by three *Breton* brooches, formed of blue beads and worsted fringe. *Breton* head-dress of white spotted muslin trimmed by narrow ribbons and *ruchings* of scarlet silk.

This costume is by Mme. PIETFORT, 1, *Rue de la Grange Bastilière*.

PLATE THE FIFTH.

No. 1 is a LEGHORN HAT, trimmed with a branch of green leaves and sprays of white hawthorn flowers. It is (and also the Hat, No. 6) from the MAISON DELAUNAY, *Place de la Bourse*.

No. 2 is a white *tulle* BONNET trimmed both at back and front by a row of forget-me-nots placed crosswise in bunches, and having a crystal pendant at the end of each bunch. These two rows of flowers are separated from the white *tulle* by two narrow garlands of leaves. Strings of white *tulle*, with garlands of forget-me-nots twisted round them. Loose strings or streamers of white *moiré* ribbon. It is from the MAISON LINDEN, *boulevard des Italiens*.

No. 3 is a FANCHON BONNET of fancy straw trimmed in front by a group of poppies, wheat-ears, grapes, and rose-leaves ; it is edged at back by a frill of white lace, which is continued to form the strings, fastening under the chin by a bow of maize-colored ribbon. Streamers of narrow maize-colored ribbon. This bonnet, and the bonnet No. 10, are from the MAISON ANDRE, *Boulevard des Capucines*.

No. 4 is a straw BONNET of the new

shade of brown called *couleur Bismarck*. It is trimmed at back by a double row of lace to match in color, fastened at the top of bonnet by a bow of ribbon also to match ; this lace and ribbon are continued downwards to form the strings, which fasten under the chin by a small bow of the ribbon : in front is a row of bronze-colored leaves and a small gold flower. This bonnet is by Mme. HORTENSE CHEVILLET, 13, *Rue Lafitte*.

No. 5 is a LEGHORN HAT having the edge bound by a narrow black velvet, and trimmed with a scarf of black lace and a garland of roses and leaves. This hat, and the bonnets Nos. 11 and 12, are by Mme. HUSBAND, *Rue Lafitte*.

No. 6 is a HAT of brown fancy straw, *couleur Bismarck* ; it is trimmed by a *crêpe* scarf to match in color, and a garland of green grapes with bronze leaves.

No. 7 is a FICHU of white muslin, trimmed with narrow white lace, embroidery, and pink ribbon.

No. 8 is a SLEEVE to match the Fichu, No. 7. They are both from the MAISON GALLOIS GIGNOUX, *boulevard de la Madeleine*.

No. 9 is a HAT of black straw dotted with jet beads, and having a jet edging. In front a large white plume fastened by a bow of Maroon velvet with jet brooch in the centre. It is by Mme. ESTHER, *Rue Richelieu*.

No. 10 is a BONNET of white *tulle*, with full strings of the same. It is trimmed in front by a garland of vine-leaves mixed with small golden grapes. Streamers of white silk at the sides.

No. 11 is a FANCHON-SHAPED BONNET of white chip : it is edged at the back by a band of black lace which is continued to form the strings. The front of bonnet is edged inside by a narrow black ribbon which forms streamers at the side. At the top in front is a group of purple currants with a bunch of buttercups on each side of it, and a garland of small vine-leaves is carried down the front edge of bonnet and the strings, terminating under the chin by a small bouquet of buttercups.

No. 12 is a BENOITON BONNET of white fancy straw, edged round with a band of black lace laid on flat. At the back a bow of maize-colored ribbon with streamers. In front a group of oats with cherries and leaves, and a narrow row of oats is carried down the centre of the black lace strings, terminating under the chin in a small group of cherries with leaves.

THE TWO JULIAS: OR, THE SAD GENTLEMAN'S WOOING.

IN FOUR CHAPTERS.—CHAPTER I.

"The golden moon has swelled
Into a golden round,
And a sign of chance and change
On each and all are found.
Then say not I have broken
The faith I vowed to thee:
Change was made for all on earth,
Was it not made for me?"

—L. E. L.

A WEDDING was about to take place at one of the large, fashionable hotels, but the arrangements were made quietly and privately. The bride was a young widow of great personal attractions, who was already a resident at the hotel, when Benedick Beauchamp, who had seen her at Malvern, and afterwards obtained an introduction at Hastings, came thither to pursue his wooing. The lady lived in great privacy, and was seldom seen by other residents in the hotel, except when she went out in the morning for carriage or equestrian exercise: but many a spellbound listener might have been observed in the corridors, when her fingers were interpreting the beautiful music of the best composers on the pianoforte in her apartments, or when the seraphic strains of her voice resounded through the house.

A less enchanted person than Benedick Beauchamp might have thought it strange that whilst every other gentleman was rigorously excluded, an exception should be allowed in his case. The introduction had originally been effected at Malvern through the instrumentality of an old card-playing deaf dowager, for whom the young widow, Mrs. Julia Bee, entertained no great respect, but at whose first solicitation she allowed Mr. Beauchamp to accompany the deaf old dowager to her rooms, and then upon some little excursions. Thus it was the wooing began, which was to have its result in this quiet wedding, at a fashionable London hotel.

Mr. Benedick Beauchamp was not a gay lover. Indeed, he was not gay at all. In figure he was tall and stately: in manner most polite and gentlemanly; but there was an aspect of melancholy perpetually on his countenance, deepening occasionally into severest gloom. There was evidently some deep sorrow upon his mind, and the young widow frequently, and in a laughing manner, entreated him to disclose it, and find relief in the sympathy she was ready to accord. But Mr. Beauchamp would at those times endeavour to smile, and assure her that she

was mistaken; or that if there really had been any care weighing down his heart, it would be impossible to think of it in her delightful presence.

The young widow heard what her lover said, and accepted it for just as much as it was worth.

The only near relation of Mrs. Julia Bee was a mild provincial lady, the Hon. Mrs. Glimmering, who had been a rustic beauty in her time, and had in early life become the bride of Julia's uncle, the younger son of a noble family, whose tastes were as simple and rural as her own; and so they lived, two happy human doves, in a beautiful country retreat, from which their wishes never strayed; and when the husband was called away, Dorinda resolved to remain in the nest, until the angel that had summoned him should call her away too.

This dear old lady was required by her niece to attend her nuptials, and she really accepted the invitation. Putting herself under the care of her trusty old domestic, John Quonks, who had served her and her departed husband for unnumbered years, in the capacities of footman, butler, gardener, and man of all work, the Hon. Mrs. Glimmering set out, for the first time in her life, to the great metropolis.

The scenes and sights of the great metropolis were surprising as well to the Hon. Mrs. Glimmering as to John Quonks.

But of the astounding things beheld in London by John Quonks, there was nothing that astonished him so much as Becky.

There are chords in the human heart, which may lay untouched for years, and then, responsive to a master's touch, send forth delicious strains of harmony. There were, perhaps, such hidden chords in the heart of Quonks. And they were for the first time touched by Becky Boodles.

Alas! poor Quonks! His love was not to be returned. He was fifty years of age, and Becky had not seen half that space. Quonks had a great heart, and it was full of Becky; but Becky was not a young woman that could love anybody but herself; and if she amused herself with Quonks, it was only with a view of eliciting all he knew about the coming quiet marriage. Quonks, however, was perfectly ignorant on that matter. All he knew was from hearsay, that Mrs. Julia Bee had been married from school some half-dozen years before, when her parents were alive, and that her husband had taken it into his head to run away or die soon afterwards: that the widow had

shut up herself in strict seclusion, and had only emerged just as she became acquainted at Malvern with the sad gentleman to whom she was about to be united.

This was not satisfactory to inquisitive Becky; but she fanned the flame of Quonks's love, in hope of hearing more.

Now, a man who is decidedly in love, can scarcely be described as belonging to the most cool and sensible portion of his sex, And John Quonks was decidedly (and desperately) in love with Becky. He was in a condition to see, and say, whatever Becky pleased: he would have recognized a weazle in a cloud, or at her suggestion declared it was an elephant. So, when Mr. Benedick Beauchamp had one day, in a quiet and, as he thought, roundabout way, asked Becky if she believed the fair young lady loved him very much, Miss Becky concluded it was the thought or wish of Mr. Benedick, that she did not love him at all.

"Aha!" says Becky, when she put into her Princess purse the sovereign with which the sad gentleman rewarded her reply. "He is in love with somebody else! I shall make a revenue here."

Thereupon she smiled upon Quonks: and John Quonks, whose experience had been confined all the days of his life to rustic beauty in a primitive village, surrendered not only heart but mind (what there was of it) to Becky.

John Quonks was in a state of sublimation, gazing on the cultivated charms of Becky. Most certainly he did not know what he was saying, or he would never, under the ingenious leading of Becky, have expressed his belief that Mr. Beauchamp was in love with the simple and healthy-looking Mrs. Glimmering: and that the Hon. Mrs. Glimmering was really in love with Mr. Beauchamp.

That was the reason for coming to London.

Becky was astounded. This accounted to her mind for the sadness of the intended bridegroom. He was to marry the young widow, and had fallen in love with her aunt.

Poor Quonks was, I fear, snubbed after that; for he was subsequently beheld in the cool pantry, with a wet napkin round his head, and taking saline draughts, on the plea of a feverish symptom.

"This is good for five pounds!" said Miss Becky to herself, as she went on her industrious way in search of the young widow. But human hopes are destined to disappointment. Becky did not obtain five pounds from Julia Bee. In return for all that in-

genious domestic's circumlocutory disclosure, the beautiful widow replied simply with the monosyllable, "Oh!" And that monosyllable was uttered in so indifferent a manner, that Becky, whose sensibility and susceptibilities would have thrown her into a phrenzy, under the influence of such news, stared, speechless, at the lady, who thereupon sang a little song, and dismissed Becky.

"The idea is amusing, at any rate!" said Julia to herself, as Becky closed the door.

CHAPTER II.

Mr. Beauchamp's perplexities were increasing, as the wedding-day approached. He was nervous, restless, hesitating. Unhappy unless in the presence of Julia, he never entered her drawing-room but he suddenly wished to be away from it. Julia was his love, his delight, the pole-star of his existence: his only hope of earthly happiness was connected with the prospect of being her husband; and yet the idea of husband appalled him.

There was a great mystery in the life of Benedick Beauchamp; and the shadow of it hung deeply over him at this moment.

Thoroughly and truly as he loved, and hateful as existence would be without Julia for his companion and bride, he thought it would be better for both if she were now to refuse him. He dwelt upon this thought until it became a conviction. He almost fancied that Julia had begun to entertain a similar opinion, and was anxious to be released from her engagement. Once or twice he had led conversation with a view to bring about this acknowledgment, but his design was always frustrated. He was bound in honour to conduct her to the altar, and yet he believed she would be happy if some accident were to prevent that event from coming to pass.

He wished Julia could know what he thought and felt.

Julia did know what he thought and felt. But it was Julia's purpose to seem perfectly ignorant on the subject.

Disappointed in her expectations from the young widow, Becky turned her attentions to the Hon. Mrs. Glimmering, and after various pleasant hints and incomprehensible inuendoes, which disturbed the mind of that worthy middle-aged lady, without raising any perfect notion there, Becky came to the point, declaring that she verily believed it was the aunt Mr. Beauchamp was in love with, and not the niece; and it was this that occasioned his melancholy.

The Hon. Mrs. Glimmering was flurried by the announcement. She could not believe it; she did not wish to believe it; and instead of the smiles which Becky had reckoned upon, besides something more substantial, she received only a frown. Great again was the disappointment of this ingenious young woman: and John Quonks felt the force of her anger afterwards; but he endured it like a lamb.

The O'Blazey, of Castle Crummeldrum, who was to officiate as "best man" to the bridegroom on the happy occasion of his nuptials, was a very good-natured, but flighty and impulsive, gentleman. His heart was as light as a feather, because no trouble was ever allowed to rest upon it. He was always in debt, but that was a chronic malady inherited from his ancestors, and it is believed he once in his life went to look at his patrimonial estate, the castle of Crummeldrum, but found it intensely disagreeable in consequence of rain and the rats. Mr. Beauchamp's purse being always open to him, he lived at perfect ease; and being very grateful, believed Benedick Beauchamp to be the best fellow in the world, until his large blue eyes fell upon the two bridesmaids, Miss Cordelia Curtzon and Miss Louisa Labloom.

The O'Blazey had been in love several times, but he felt that his very existence depended upon winning the affections of one of these two charming young ladies; he was not particular about which.

The fires of love were as nothing to the fires of jealousy, when Beauchamp confided to his friendly bosom that he was apprehensive of his being about to commit a rash and unjustifiable act in marrying the beautiful Julia Bee. He was about to confide his secret to the O'Blazey, when the O'Blazey, who had been startled the evening before by his friend's encomiums on the charms of the bridesmaids, rushed to the conclusion that Benedick Beauchamp was desirous of discarding Julia for the sake of either Cordelia Curtzon or Louisa Labloom; and told him to his face that he was a perfidious traitor, and he, the O'Blazey, would have nothing more to do with him.

Becky Boodles overheard this excited scene, and repeated it, with sundry additions, to Julia Bee.

Julia dismissed Becky without another word on the subject. She understood the nature of the case, perhaps, better than any one else in the house.

(To be concluded in our next.)

CONVALESCENT.

EMERALD with moss, and purple with heather,
Gleams the broad moor to the red setting sun:
Love! let us sit 'midst the blossoms together;
Our work for the day, like the bees' task, is done.

Sweet, oh! how sweet, is the breath of the clover,
Breeze-borne from meadow-lands over the moor;
Sweeter, yet sweeter, the blossoms that cover
The turf at our feet, and the hedge-roses o'er.

Sweet is the face, thy chesnut curls under,
My bonny brown wife, and sweet are those eyes,
That, looking through mine with innocent wonder,
Bids love's sweet memories wake and arise.

Waking, arising, they clothe thee with beauty,
Dropping love-jewels, white pearls, on thy brow;
My leal, little wife! thy nobly-done duty
Has hallowed affection, and strengthened its vow.

Thin have thy cheeks grown, my wild little blossom,
And weary the eyes that have watched my sick bed;
I cannot thank thee, true wife of my bosom—
God thank thee! God bless thee! oh darling, instead.

But I can love thee, all truly, for ever,
In health, and in sickness, as thou lovest me;
And keep me fast by thee, till life's rapid river
Has passed through death's straits, to eternity's sea.

Till that time comes, be it shorter or longer,
Though dark locks may whiten, and comely forms bow:
Thou know'st, and I know, our love will grow
stronger,
And heart cling to heart, even closer than now.

Come; the broad moor, lately purple with heather,
Dons sombre grey for the night-parted sun:
Love! hand in hand, like two children together,
We will go home—our day labour is done.

LEX.

PRAISES are valuable only when they come from lips that have the courage to condemn.

THE LADY SAVED.—A lady fell into a river, and a poor boy rescued her. When she was safe, her husband handed the brave fellow a shilling. Upon some of the bystanders expressing indignation, the latter said, as he pocketed the coin, "Well, don't blame the gentleman, he knows best: mayhap if I *hadn't* saved her, he'd have given me a sovereign."

ROSES AND THORNS.—We wonder what this world would be to us, if throughout our lives we reposed on a bed of roses! Should we, in reality, feel more happy? We have often asked the question both of ourselves and others, but never could obtain a satisfactory answer; and being obliged to take refuge in experience, we very soon discovered that appearances were invariably deceptive, and that the roses and thorns of life mingled promiscuously together; that they were inseparably united—one for a stimulant to man, the other as a reward to him during the natural pauses between his exertions.

The Theatres.

HER MAJESTY'S.—The constellation of "bright particular stars" which shed a lustre over this theatre, have exceeding brilliancies in a representation of Mozart's *chef-d'œuvre*, the opera of *Il Don Giovanni*; the cast being thus given—Donna Anna, Mdle. Titiens; Donna Elvira, Mdle. Christine Nilsson; Zerlina, Mdle. Sinico; Don Giovanni, Signor Gassier; Don Ottavio, Signor Gardoni; Masetto, Signor Bossi; Il Commendatore, Herr Rokitansky; and Leporello, Mr. Santley. In order that the opera might be complete in all respects, Mr. Telbin had painted new scenery, which was very picturesque and appropriate; but it was the splendid execution of the music that engrossed the attention of the audience. Mdle. Titiens's interpretation of the character of Donna Anna is well known as one of the most remarkable achievements in the lyric drama: but it was not known what new interest could be imparted to Donna Elvira by the genius and brilliant vocalization of Mdle. Nilsson. In her hands, it may be said that a new character came forth, and scenes which hitherto have failed to engage much attention, became as effective as any other in the opera. Everything in the performance was well done, so that the gratification of the audience was complete. In the grand finale, "Vive la Liberta," all the company combined their voices, with an effect the grandeur of which can scarcely be conceived by those who did not hear it. Mdle. Nilsson's great talents have also been engaged in the operas of *Faust* and *Marta*; and in Verdi's new opera, and in the *Huguenots*, Mdle. Titiens has distinguished herself marvellously.

ROYAL ITALIAN OPERA.—*Don Carlos*, the latest of the popular maestro, Verdi's, productions having delighted the musical world by whom the scientific knowledge of the composer was understood, as well as the general public, place has been given to the new work of Gounod, the author of *Faust*, about which the highest expectations were raised by reports of the success which it had met with in Paris, and by the nature of the subject, *Romeo and Juliet*, which appeared to be congenial to the spirit and genius of the author. The opera was produced with all the care and lavish expenditure which so eminently mark the productions of Mr. Gye; and if any two living performers are identified in the public mind with the principal characters of this romantic story, they are Mdle. Patti and Signor Mario, members of the Royal Italian Opera company. In adapting Shakespeare's tragedy to lyric purposes, the authors have closely followed the original, believing that to attempt to improve upon the great English bard, would be as vain an effort as it would be to "paint the lily, or throw a perfume on the violet." The love scenes in *Faust* allowed no doubt to exist of the ability of M. Gounod to interpret the passion of Romeo and Juliet, whilst his ecclesiastical studies were equally well calculated to give a characteristic effect of the gloomy incidents of the play. Expectation has been realized in both respects, the opera being full of vocal beauties corresponding to the nature of the story. In the instrumentation, the artist has again been successful; very grand effects being produced by his judicious arrangements. Mario and Patti excel themselves in the characters of the two lovers, giving the music with an intensity of feeling that no other vocalists could equal. In the cast, those other eminent artistes, M. Petit, Signori Tagliafico, Mavino, Caponi, Bagagiolo, Cotogni, Rossi, and Mad. Nau, are engaged, and they give all the effect in their power to the varied features of the opera. *Romeo e Giulietta* is a great success: and although the approaching close of the season will cause a temporary cessation of its run, it is certain to be a great feature when the fashionable season commences next year.

DRURY LANE.—The popular drama of *The Great City*, has completely hit the taste of the public. It has been played every night since our last publication, with the greatest success, the audiences marking their appre-

ciation of the interest of the story and the original scenic effects, by unbounded applause. Among the most exciting and interesting *tableaux*, we must specially mention Waterloo Bridge, The Jolly Beggars Club, The Insurance Office, and the realization of Frith's great picture, The Railway Station, by which this drama is brought to a most effective close.

THE PRINCESS'S.—Mr. G. Vining's regular season having now ended, this fashionable theatre has just been re-opened under the management of Mr. Hermann Vezin, with a new and spirited drama by W. J. Wills, Esq., entitled *The Man o' Airlee*, which promises to prove a great attraction. The stage arrangements are superintended by Mrs. Hermann Vezin, whose talented representation of Shakesperian characters, has gained for her so high a place among the dramatic celebrities of the present time. The part of the hero, James Harebell, is admirably acted by Mr. H. Vezin, and he is ably supported by Messrs. Price, Forrester, Gresham, Maclean, Ellerton; Miss E. Stuart, and Miss Nelly Moore.

ADELPHI.—Here Mr. Reade's dramatic version of Tennyson's well-known poem, *Dora*, has proved an immense attraction, and has afforded Miss Kate Terry an admirable opportunity for the display of her talents during her farewell engagement. This clever actress has also appeared in *The Lady of Lyons*, and in Shakespeare's *Much Ado about Nothing*. The musical drama called *Garibaldi in Sicily*, is proving very attractive, with Miss Roden in the principal character. The new farce, *A Slice of Luck*, is highly amusing, and is admirably acted by Mr. J. Clarke, and other members of the Adelphi company.

FRENCH PLAYS.—A powerful company of French artistes is presenting a succession of popular plays at the ST. JAMES'S THEATRE, which attract large and fashionable audiences. *Les Idées de Madame Aubray*, and the celebrated *La Famille de Benoiton*, are given with all the point, humour, and effect, which have been observed with admiration on the Parisian stage. M. Ravel is a great comic actor, and his humorous impersonations are greatly rewarded with applause.

OLYMPIC.—Charles Matthews is the life and soul of the pieces at this theatre, backed up and supported by the combined talents of Mr. H. Wigan and other excellent performers. One of the best pieces in which the united company appear, is the comedy of *The Liar*; another is *Woodcock's Little Game*; and they keep the audience in a roar of laughter. *The Critic* has also been given, and the manner in which its rare humour is supported, has caused this well-known piece to be again highly popular.

THE STRAND.—At this theatre we have to record the brilliant success of the new domestic drama, *Reveries*, written Mr. H. Farnie. The plot of this piece is full of interest, and the details are well worked out. Mr. S. Emery has been specially engaged for this piece, in addition to the talented members of the company, including Messrs. Parselle, Swanborough, and Robson; and Mesdames Ada Swanborough, E. Johnstone, and Manders. Mr. Byron's amusing burlesque of *Fra Diavolo* has been revived, with numerous additions and improvements, new music, dresses, scenery, &c., and is found a very great attraction.

NEW ROYALTY.—The popularity of *Meg's Diversion* and *Black-eyed Susan* seems to be nightly on the increase, and has rendered any change in the programme quite unnecessary. Mr. Craven's drama is brilliantly written, and full of points, which are all brought out with effect by the talented company that Miss M. Oliver has brought together. Of the burlesque, *Black-eyed Susan*, we will only say that it is perhaps the most successful one of the season: the dancing is so spirited, the music is so lively, and the acting is so full of humour, that a brilliant success has been deserved and obtained. Mr. Danvers as Dame Hatley, and Mr. Dewar as Captain Crosstree, created shouts of laughter, and Miss Oliver's Susan is simply bewitching. The favorite songs, "Captain Crosstree is my name," and "Pretty Seusan, don't say no," enjoy encores nightly.



August 1867

Plate 1

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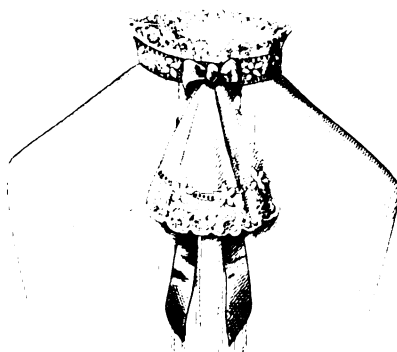
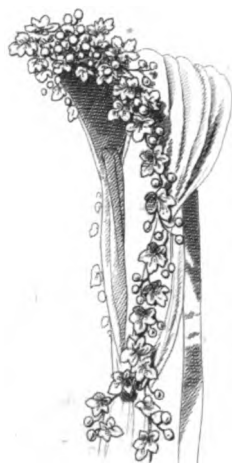
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Plate 3





August 1881

Plate 5

THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 525.

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VOL. 44.

Observations

ON

LONDON AND PARISIAN FASHIONS

THE series of Autumn costumes that we commence this month, contains an indication of the styles that will be most fashionable during the ensuing season. Dresses with long trains are considered the most fashionable for the afternoon promenade, for evening, and often even for home *toilettes*. The short dresses are most appropriate for morning promenade, and generally speaking, for *demi toilettes*, especially for the sea-side or the country.

When dresses with long trains are worn for walking, they are generally looped up by either hooks and eyes or short tapes, fixed on each seam of the dress at the inside.

Flat piping or bands are now very fashionable as trimming for dresses.

The short, square Jackets or *Paletots* still continue fashionable: some are finished at the bottom, by the *peplum* points, or they may be shaped in either of the novel forms indicated by our full-sized pattern. Some are still worn cut square at the bottom, as shown on fig 1, Plate 1, and fig 2, Plate 4. White trimmed with black velvet and braiding is very fashionable.

There seems to be a tendency to introduce the Venetian or hanging sleeves, and to make the sleeves of *Paletots* wide at the bottom.

In Evening Dresses, the great novelty is pearls and black lace, over pink silk.

Skirts are always gored at front and at the sides, so as to sit nearly plain: some are made with the back breadths pleated, others have the breadths gored at the back, as well as the front and sides.

The short dresses are generally made with double skirts, and should always be very elegantly trimmed. There seems to be an indication that the strong contrasts in color between the upper and under skirts, is somewhat going out of favor.

THE FULL-SIZED PATTERN.

NO ALLOWANCES to be given for seams in cutting out.

THE pattern that we have given for the present month, is the *PRINCESS LOUISE PALETOT*, represented on the 6th figure of our 5th Plate. This very elegant *Paletot* has the fronts lengthened *en tablier*, and has the side-piece cut much shorter and gradually rounded off towards the back.

It is for a lady measuring 34 or 35 inches round the chest, and of proportionate figure. It is given complete, and consists of back, side-piece, front, and sleeve. The side-piece is joined to the front at the space included between the two notches cut in the front, care being taken to place the small cuts in front and side exactly opposite to each other. For the materials and trimmings, refer to the description of Plate 5.

N.B.—By taking the pricked lines for the bottom edges of front, side, and back, the pattern will be of the novel form represented by fig. 2 of our 1st Plate.

Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes*, of bright Bismarck or brown silk. The bottom of the lower skirt is trimmed with five rows of flat piping, either of satin or of the same material as the dress. The upper skirt is hollowed out at the right side in the form of a large square, which is rounded at the sides. This skirt is also trimmed with pipings, to correspond with those on the under skirt. The *Paletot* is of white cloth, edged all round with black braid: it is trimmed at the chest, on each side of the opening, with two black braid ornaments. The same design forms the trimming of the square pockets which are shaped out at the sides, and at the back of the *Paletot* are two pointed tabs edged with black gimp: these tabs are headed by two braided ornaments of the same size as those on the fronts. The Hat is of black velvet trimmed with scarlet velvet, and has at the back two lap-pets of spotted *villie*.

This costume is by ADOLPHE, of Paris.

PROMENADE COSTUME.

Fig. 2.—Dress of rich violet-colored silk. The *Paletot* is of black velvet, and is cut out at the back, to form a large square, the sides of which are rounded so as to make it deeper in front than at the back. We give the pattern of this full-sized. The *Paletot* is trimmed all round with small velvet scallops, bound with braid and edged with a jet fringe; at the top of the scallops is a wider braid, studded with jet beads: in each scallop is a large jet bead. At the back are two long tab-shaped streamers, rounded at the ends, of the same material as the *Paletot*, and trimmed to correspond with it, but with these differences:—1st, that the scallops are smaller; 2ndly, that they are not headed by a braid; and 3rdly, that only the three bottom ones are trimmed with fringe. These scallops are graduated in size from the bottom (where they are as large as those on the *Paletot*) to the neck, where they are quite small. The sleeves à la *Juive*, are trimmed at the wrists and armholes, to correspond with the *Paletot*.

This costume is by the MAISON DIEULA-FAIT, Boulevard de la Madeleine.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of silver-grey silk, the skirt plain at the bottom, and trimmed at the top with bands of black velvet edged with light blue silk. These bands form a *basque* pointed at the back and front: they also form a long square, which is crossed by the blue silk waistbelt, and serves as a trimming for the front of *corsage*. The upper part of the body is covered with a small, black velvet jacket without sleeves, rounded off in front, and edged with the silk ribbon. The sleeves are of the same material as the dress, and are trimmed with the black ribbon velvet edged with blue: they also have a square at the back of wrist, similar to that on the front of the *corsage*.

This *toilette* is from the MAISON DU CARDINAL FESCH, Rue Neuve St. Augustins.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes: the first skirt of mauve silk, and trimmed up the fronts by tabs of black lace, having a small black velvet bow in the centre of each: the tabs are made to graduate smaller towards the waist. The second skirt is of brown

silk, and is made open *en tunique*: it is edged all round by a plait of black velvet, and this plait is continued on the body and carried over the shoulders, so as to form *brêtelles*. The body and sleeves are of the same material as the under skirt; but the space in front, comprised between the *brêtelles*, is filled in by the brown silk, forming a *plastron* or breast-plate. The sleeves are trimmed at the hind arm by tabs of black lace, with a small velvet bow in the centre of each.

This costume is by Mme. PIETFORT, Rue Grange Batelière.

MORNING COSTUME FOR HOME.

Fig. 2.—Dress of white Cashmere: the skirt made with a train, and consisting of two distinct parts—the back or *tunique*, and the front or *tablier*. The front has an opening in the centre, imitated by a row of blue buttons, and it is trimmed by rows of narrow blue velvet imitating stripes. The back part or *tunique* is edged all round by a broad band of blue velvet, and there is a *ceinture* or waistbelt of the same material: to the front part of this waistbelt are attached two bands of blue velvet, which are carried in a slanting direction to the back of skirt, where they are knotted and terminate in long floating ends. The body closes by a row of blue buttons, and is trimmed by four rows of the narrow blue velvet, and by bands of the broad velvet, which are carried up the fronts *en brêtelles* as far as the shoulders, and are then carried square across parallel to the back neck, so as to imitate a deep round collar. The sleeves are double, the under ones being tight-fitting, and trimmed by rows of the narrow blue velvet: the upper sleeves are cut square at the bottom, and left open at the front as far as the bend of the elbow; the edges are finished by the broad velvet.

This costume is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

PROMENADE COSTUME.

Fig. 3.—Dress of brown or grey silk, the skirt made with a moderate train. Square-cut *Paletot* of scarlet Cloth or Cashmere lined with silk. It is edged at the bottom by a white silk fringe, and is bordered all round by a very rich white silk embroidery. A very handsome embroidered ornament is placed at each corner of the fronts and neck, at the middle of back skirt, and at the top and bottom of sleeves. Hat of white felt, trimmed with grapes and a handsome ostrich feather.

This costume is from the MAISON DIEU-LA-FAIT, *boulevard des Capucines*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pale green silk, the skirt without trimming, and forming a long train. The *Sortie de bal* is made of white Cashmere; it has a hood, and is cut in points at the bottom *à la Peplum*. It is trimmed round the edge with a gold fringe, surmounted by four rows of gold lace. In each angle is a fan-shaped ornament of gold lace, which gives a brilliancy to the appearance of the cloak. At the bottom of the hood is a similar ornament, but smaller, which terminates in a gold tassel. Three rows of gold lace are carried round the open part of the hood, and a row of the same fringe round the neck.

This costume is from the MAISON PARIS, *Boulevard des Capucines*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*; the under skirt is of white silk with broad blue satin stripes. The upper skirt of white muslin, is arranged at the back *à la manteau*, fastening on each shoulder. It is caught up at the right side with a *bouquet* of roses. On the righthand side of waistband (which is of blue sarsnet ribbon) is placed a rose, and two long branches with leaves and buds. These branches form a festoon, and are fastened to another rose, on the lefthand of upper skirt, some little distance from the waist. The *corsage* is of the *Empire* shape, and is made extremely low: it is of white silk, with blue stripes narrower than those on the lower skirt, and is edged at the top with a bias band of silk, headed with lace. Above this is a *Chemisette*, which covers the chest. The sleeves, which are quite short, are of striped silk; they are edged with narrow lace, and completely surrounded at the armhole, by a bias band similar to that on the *corsage*, and gives to the latter a very graceful appearance.

This *toilette* is from the MAISON BOUDET, *Boulevard de la Madeleine*.

BALL COSTUME.

Fig. 3.—Dress of rose-colored *poult de soie*, or satin. The bottom of the skirt is trimmed with strings of pearls designed in a rich *Arabesque*, on a foundation of black spotted *tulle* edged with lace of the same color. Lappets of black *tulle*, partly co-

vered with *Arabesques* of pearls, descend from the waist nearly down to the bottom of the skirt. The *corsage*, which is very low, is also trimmed with pearls on black *tulle*, to correspond with the skirt trimming.

It is by MME BREANT-CASTEL, 58 bis, *Rue St. Anne*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of rich blue *poult de soie*, made *à deux jupes*, the under skirt quite plain: the bottom of the second skirt is trimmed with folds forming scallops or festoons, divided from each other by five flat metal buttons. Similar folds, but narrower ones, form the trimming of the *corsage*, and these folds are arranged in the shape of a pointed *berthé*, with buttons like those on the skirt. The bottoms of the sleeves are trimmed with three bias folds, and buttons to match those on the dress.

This dress is by MME. FLADRY, 27, *Faubourg Poissonniere*.

PROMENADE COSTUME.

Fig. 2.—Dress of black silk, trimmed at the bottom with a wide bias band of sea-green silk, headed by a narrow black lace. The *Paletot* of this figure is very elaborate. It is formed of black velvet, richly trimmed with vine-leaves formed of gimpe and jet beads. The sleeves (*à la Juive*) are made of sea-green silk, covered with rich black lace, and the lower part of the *Paletot* is also formed of silk of the same color, similarly trimmed by the black lace. The black lace flounce, which terminates the trimming on the sleeves and round the mantle (which is also placed over the green silk), is not fixed down to it, but is allowed to hang quite loose. The Bonnet, *à la Benoiton*, is made of black velvet, trimmed at the back with a fall of lace of the same color, and ornamented on the right side with a single full-blown rose.

This is from MAISON DIEU-LA-FAIT, *boulevard de la Madeleine*.

PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes*: both skirts of purple silk, with wide stripes of a deeper shade of the same color. The upper skirt is edged with black lace, and arranged so as to form two knotted ends behind. The *Paletot* is of grey cloth, hollowed out at the sides, and forming deep points *à peplum*, both behind and in front: at the edge is a

founce of rich black lace. The *Paletot* is also trimmed at the sides and back, with pointed tabs formed of narrow black velvet outside, and cross-pieces joined to the edges by small steel buttons: a similar button at each end of the tabs. The sleeves have tabs to correspond, and are trimmed at the armhole with black lace *epaulettes*.

This costume is by the MAISON EDMÉ-PARIS, *boulevard de la Madeleine*.

PLATE THE FIFTH.

No. 1 is a CAP of white muslin, trimmed with blue satin ribbon placed in loops: on the right side a rose with buds and leaves. The *brides* or strings are of blue ribbon, covered by white lace, and are carried across the top of cap. This cap (and also the following one, No. 2) are from the MAISON COLDBERT, *Boulevard des Capucines*.

No. 2 is a CAP of white muslin, richly embroidered: it is trimmed with *Valenciennes* lace and bows of pink ribbon, and has streamers of the same ribbon at the back. The strings are also of the pink ribbon, and are edged on one side by a frill of white lace, as far as the place where they are fastened under the chin.

No. 3 is a FANCHON BONNET of grey terry velvet. It is edged in front by a row of large pansies: at the back is a fall of black *tulle*, edged with narrow black lace, and ornamented by small crosses of jet beads: the top of this fall is fastened by a jet clasp or brooch. This bonnet, and also Nos. 4 and 5, are from the MAISON SIEFFERT, 20, *Rue Drouot*.

No. 4 is a BONNET of rich brown velvet. The back is trimmed by four folds of the velvet with a bow in the centre, and the front of bonnet is trimmed by a long scarf of *crêpe* to match, which starts from the right ear and is carried across to the left ear, where it is fastened by a gold butterfly and a spray of leaves, and terminates in a sort of fall or scarf end. The strings are of brown velvet.

No. 5 is a white *crêpe* BONNET, trimmed in front by a group of roses, with buds, leaves, and branches: it is edged at back by a blue ribbon, which is continued to form the strings. This blue ribbon is covered by a black lace, and the branch of rose-leaves and buds is continued down the centre of the lace, as far as the rose and blue bow by which they fasten under the chin.

No. 6 is the VERY ELEGANT AND NOVEL PALETOT, of which we give the full-sized

pattern. It may be made of silk, cloth, or velvet. The fronts are prolonged *en tablier*, and the side-piece is cut a good deal shorter, and is gradually rounded off towards the back. It is edged at the bottom by a black silk fringe; the seams are covered by plaits of black satin, terminating in bows of the same material, and additional bows are placed on the side seams, at the level of the waist. The cuffs are trimmed by similar plaits and bows, and there is a row of the fringe on the top of each armhole, forming *epaulettes*. Black lace might be substituted for the fringe if preferred.

No. 7 is a DRESS BODY with POINTED PEPLUM *Basque*, or Jacket. It is of light silk, and is trimmed by bands of green or blue silk. The *Peplum* is cut separate from the body, and joined to the waistband: each of the points is finished by a silk tassel of the same color as the trimming. We gave the full-sized pattern of this dress with our last month's number.

No. 8 is a MOUSQUETAIRE HAT of grey terry velvet, trimmed in front and at sides by groups of red and white grapes with leaves: at the left side is a bow of black velvet, with a gold wheat-ear and tuft: the ends of bows form streamers at the back. It is from the MAISON DAFOURMANTELLE, *boulevard des Italiens*.

No. 9 is a BONNET, formed entirely of small vine-leaves, and trimmed in front by bunches of small grapes. At the left side is a rose with buds and leaves. The strings are of white *tulle*, and fasten by grapes and vine-leaves. It is by Mme MARIA BOIREAU, *boulevard Montmartre*.

No. 10 is a BONNET of pink terry velvet. In front a black ostrich feather, and the sides of bonnet are trimmed by bands of black *tulle*, edged with black lace, which are fastened together at the back, and form long streamers at this part. Near the left side of front is a group of rose-buds, with leaves and branches. Strings of pink satin, accompanied by a feather edging as far as the place where they fasten under the chin.

No. 11 is a BONNET by Mmes. BRIE ET GEOFFRIN, *Rue de Richelieu*. It is of black *tulle*, dotted with jet, and is trimmed at the front edge by a *bandeau* of black silk, with jet beads and black satin piping. Gold flowers and leaves at the side. The back of bonnet is edged by a double frill of black lace, which is continued so as to form the strings. *Brides* or streamers of black lace.

THE TWO JULIAS: OR, THE SAD GENTLEMAN'S WOOING.

IN FOUR CHAPTERS.—CHAPTER III.

"How sublime a thing it is
To suffer, and be strong."

MR. BENEDICK BEAUCHAMP had no difficulty in explaining to his friend, the O'Blazey, that his trouble had no relation to either of the two young ladies who were to officiate as bridesmaids at his coming marriage; consequently that gentleman was free to make an offering of heart and hand to either Miss Cordelia Curtzon or Miss Louisa Labloom. The O'Blazey's enthusiasm, however, abated when he found there was no difficulty in his way; and then he discovered peculiarities in both young ladies, which went to counterbalance the principal effect of their charms.

Alas! the O'Blazey felt that although it was a pretty thing to be in love, matrimony was not to be thought of without a sufficiency of money. And Castle Crummel-drum was not exactly the place to take a bride to—it was so dreadfully out of repair.

Peace being restored between the friends, Mr. Beauchamp was about to confide his secret, but the O'Blazey very kindly assured him that he was not the man for confidences: and his friend might as well put his secret into a sieve. As for advice, there was nobody to whom he could better apply, than the Hon. Mrs. Glimmering, that interesting, youthful-looking, middle-aged lady, who had come to town to honor her niece's nuptials.

Mr. Beauchamp did not consider this a bad suggestion. He would seek an interview with Mrs. Glimmering.

Becky Boodles was the individual chosen to convey the message; and Becky was, of course, delighted. "Tis as I thought," she said to herself; "he is going to pop the question." On her way from Mrs. Glimmering's room, after that lady had said she would see Mr. Beauchamp at once, she sought John Quonks, and commanded that love-bewildered swain to secrete himself somewhere to overhear the conversation. John Quonks (elderly simpleton that he was!) promised to obey; and forthwith, under pretence of dusting the furniture, concealed himself behind a mandarin jar, as Mr. Beauchamp entered the room.

After a few ordinary compliments, the gentleman proceeded to disclose the object for which he had sought this interview. He spoke so low, that only a gentle murmur

reached the ears of John Quonks: and Becky, whose ears were at the keyhole outside, was equally unsuccessful. She trusted to the devotion to herself of Quonks.

"You have no doubt, my dear Mrs. Glimmering," said Mr. Beauchamp, "observed the melancholy that has come over me, as the day appointed for my wedding with your beautiful niece approaches."

Mrs. Glimmering admitted that his looks and manner did not indicate the perfect happiness that betokens a bridegroom.

"I am not happy," said Mr. Beauchamp, "I am far from being happy. You will, I am sure, sympathize with me. You will, from the deep solicitude you feel for the felicity of your niece, advise me, if you consider that felicity is not likely to be realised."

"Mr. Beauchamp!" exclaimed the Hon. Mrs. Glimmering, in utter astonishment. "These are strange words to use, when your wedding-day is so near."

"I know it; I know it!" exclaimed the other, clasping his head with his hands. "But marriage, where there is not a certainty of mutual affection, must always seem undesirable; and if your charming niece—if either of us—were dwelling upon memories—that embitter existence—if I say, there were attractions—that is to say, putting it to yourself, dear lady—"

"Sir!" interrupted Mrs. Glimmering, "I cannot at all understand your meaning."

The dear lady called to mind at that moment what Becky had said: and the probability was admitted that the man was demented, and had really fallen in love with herself.

She was about to give expression to a dignified sentiment, when poor John Quonks, who had fallen asleep behind the mandarin jar, and was dreaming of deceitful Becky, threw down the jar and rolled over upon the floor. The Hon. Mrs. Glimmering screamed in affright. Becky rushed into the room with a still louder shriek, expecting that Mr. Beauchamp had mortally offended the quiet, middle-aged lady, and that she was desirous of having him expelled from the house. The noise attracted servants and visitors, who hurried to the spot; and among them, the gay young widow, Mrs. Julia Bee herself, followed by the O'Blazey, who, coming to the side of his friend, was ready to speak, fight, or do anything else in his defence, without inquiring as to the right of the matter.

Quonks was forthwith dismissed to the

kitchen, with a reprimand, and the visitors and servants being assured that nothing was amiss, retired, Miss Becky being the last to leave, and then only at the pressure of the O'Blazey's politeness. The latter personage being informed by his friend that he desired to be alone with his affianced bride and her aunt, he ushered the inquisitive domestic out of the room.

John Quonks's explanation to Becky afterwards, only caused him to receive a box on the ears from that young lady's heavy hand, for going to sleep when, as she said, "uncommon pleasant dialogue must have been going on."

CHAPTER IV.

It was Mr. Beauchamp's request that Julia should remain with her aunt whilst he disclosed the secret preying upon heart and mind; and Julia, nothing loth to hear, took her seat at the opposite side of the table to Mrs. Glimmering, whilst Benedick Beauchamp sat in the midst.

The lover had worked himself to a state of self-sacrificing resolution, and without circumlocution, or any attempt to extenuate the circumstances of the case, plunged at once into the heart of it, and said, "You may think me an accomplished rascal or a capricious, selfish fool; but I will redeem my honour and my honesty, and will bear any amount of censure you may then pass upon me. I will endure to lose the sight of you, dear Julia, for ever, which would be like losing hope of Heaven: but there will be no concealment of the truth. You shall know what I have done—what I am. You may hate me then. But I will carry into obscurity your respect."

Julia now spoke, softly, but seriously. She was evidently moved by Beauchamp's sincerity. She had reason to know that he *was* sincere.

"Respect," she said, in a tone that was scarcely audible, "Mr. Beauchamp will ever have."

"Thank you!" he responded: "That conviction will be my consolation under whatever misfortune befalls me."

"But what is this all about?" inquired gentle Mrs. Glimmering: "I cannot comprehend it."

"I have been married!" exclaimed Beauchamp.

"Bless the man!" said Julia's aunt: "We all know that very well. And the good lady died five years ago. What then?"

"She may yet be alive," murmured Beauchamp.

"O dear! O dear!" ejaculated the middle-aged lady from the country: "Why did you not say so before? My niece! my dear niece! What is to become of her?"

The dear lady applied her cambric handkerchief to her eyes, and sobbed. She had never met with anything like trouble or disquietude in her life before.

The young lady sat quietly regarding Beauchamp, whose face was averted. A tear was on her eyelid, but she dashed it away. She was prouder at that moment, of her lover, than ever she had been before.

The silence, of some minutes' duration, was broken by Mr. Beauchamp.

"Six years ago," he said, "a storm of wind and rain compelled me to enter a quiet village inn, where some school-girls and their mistress had taken refuge also. There was one among those girls who deeply interested me—indeed, enchanted me. I do not know what it was, unless it were some untoward fate that bound my life up from that moment with hers. She was graceful as a young fawn; but the beauty of her countenance was obscured by masses of raven hair, which fell in clusters over it. It would be idle to describe all the romance of my thoughts and feelings: let it suffice, I afterwards sought an interview with the governess, and having obtained the name of the fair vision, I applied to her guardian (for she had no parents), and he, a careless, selfish man, desirous only of getting rid of what was a trouble to him, privileged me to see her, make love to her—marry her."

"And what then?" asked the Hon. Mrs. Glimmering, with as much of dignity as it was possible for her simple nature to assume.

"Then," responded Mr. Beauchamp, "came a realization of the old adage, 'Marry in haste, and repent at leisure.' My wife was more than earthly beautiful; but she was a child in everything. I desired a reasonable companion, and found a proud, passionate, self-willed girl, conscious of her surpassing loveliness, and believing that to be beautiful constituted the whole essential for human happiness. She was proud of her magnificent hair, which fell like a rich veil over her features, that only glimpses of those features could be caught by enraptured observers; and although ignorant of the graceful arts and accomplishments which give a zest to life, she was thoroughly skilled in coquetry; and to my shame and mortification, I too late discovered that I had married a living doll."

"But she listened to your advice—your

remonstrances?" inquired the young widow. "Did she not?"

"No: advice she scorned—remonstrance provoked her violent passion. I engaged the best masters to teach her music, singing, drawing; but she dismissed them all. At last, unable to endure her temper, I left her. We were staying in the island of Jersey at the time, and on my departure I placed sufficient money at her command, but resolved not to see her again. I thought she would be glad to be released: but she followed me in the next vessel to England. Alas! the ship was wrecked."

"Gracious!" exclaimed the Hon. Mrs. Glimmering: "And the young lady was drowned?"

"She was never heard of more," replied Mr. Beauchamp. "I made every inquiry, but could learn no tidings of her. The thought of what she might have become—the happiness she was capable of making (for she had one of the best hearts in the world) haunts me still. Sometimes I fancy that I hear faint murmurs of a childish song she was fond of singing, and then I am overpowered with remorse, for conscience tells me my desertion of the one whom I had vowed to cherish, was the cause of her death."

"No!" exclaimed Julia: "It was her own cruel wilfulness."

"I cannot exculpate myself," rejoined Mr. Beauchamp; "and the weight of my crime weighs down my spirits and destroys my life. I must confess that when first attracted by yourself, there was something in your looks, something in your voice, that reminded me of poor lost Julia; and when I listened to your delightful conversation, in which so much learning and reflection is developed, and was entranced by your brilliant music and surpassing song. I thought (forgive me!) that she might have become as clever, as brilliant, as enchanting as yourself. So it came to pass that I proposed to you. And now, having heard my story, I am prepared to receive my dismissal."

Julia's head was bowed over the table, but she raised it to reply, and her eyes were suffused with tears. She endeavoured to speak, but utterance was choked. Beauchamp had risen to depart, but she motioned him to resume his seat; and after some moments of silence, she murmured, "You will keep your engagement, if you please." And she held out her hand to him. "The *second* Julia must console you for the loss of the *first*!"

"But my dear child," said the Hon. Mrs. Glimmering, anxious for the safety and happiness of her niece; "What if the gentleman's presentiment should really indicate that the poor young thing is still alive?"

"In that case, my dear aunt," said Julia, "we should have to divide our husband between us."

"This is unlike you, Julia:" rejoined Mrs. Glimmering: "you must not trifle with Mr. Beauchamp's feelings."

"Trifle with them!" exclaimed the *fiancée*. "Why, you have heard him say I remind him of his child-wife by my looks, and he has over and over again declared that such poor accomplishments as I have acquired, would make him the happiest man under the sun: though perhaps I should not be able to sing that childish song the naughty girl used to sing so wilfully. But I'd try, if it would please him!"

Thereupon, to Mr. Beauchamp's astonishment, Julia went through the whole of that wild, country love-song which haunted his mind.

"Is this a dream?" he cried.

"No: a simple reality," was Julia's reply: "*The two Julias are one!*"

The bewildered Beauchamp had no occasion to make further inquiry, for explanation came welling forth from Julia's eager lips. She had been saved from shipwreck, but her near approach to death had made her sensible of her girlish follies, and she had resolved to dedicate all her energies to become worthy of the husband who had loved her. Whilst engaged in constant study, she had never lost sight of him: she was constantly near him: and when at last she believed herself worthy of his love and esteem, she threw herself in his way as a young widow, the initial being amplified into "Bee," and won his heart a second time—a triumph she now declared to be worth all the pains it had cost her.

The felicity of the re-united lovers may be better imagined than described. The hopes of both were realized. The Hon. Mrs. Glimmering, wondering at all that had passed, returned to her quiet home, and John Quonks, cruelly jilted by Becky, is still officiating in his multifarious capacities in that good lady's household. The O'Blazey is happy as usual, though he did not propose to either Cordelia Curtzon or Louisa Labloom: for as he sensibly says, Castle Crummeldrum is a ruin, and it is of no use for a man to marry without money.

The Theatres.

THE OPERATIC SEASON.—There was never perhaps a more brilliant operatic season than that which has recently been brought to a termination at both the Italian Opera-houses; for the managers, influenced by a most commendable spirit, had secured the best possible vocalists from the continental theatres, and also made their performances as complete as possible in every respect. The new star which rose upon our London world with so much brilliancy, Mdle. Christine Nilsson, gave a new charm to the operas at HER MAJESTY'S THEATRE, where Mdle. Titiens still reigned with power to fill the house. In reviewing the productions of the season, we find a great variety of operas judiciously selected. Verdi's *La Forza del Destino*, never before heard in this country, was produced in splendid style. Mr. Mapleson may be congratulated upon the success of all his performances, during a season which he has brought to a triumphant close.

AT THE ITALIAN OPERA, the combined charms of the voices and acting of those two wonderful vocalists, Mdle. Adeline Patti and Mdle. Pauline Lucca, would have sufficed to fill the house, if there had been no other attraction; but Mr. Gye, sensible of the greatness of the patronage he enjoys, made successful efforts to obtain two great novelties—Verdi's *Don Carlos*, and Guonod's *Romeo and Juliet*, both of which had been produced in Paris this year. Everything that good taste and judgment could do to maintain the reputation of this establishment, was obtained in Mr. Gye's arrangements; so that it is not to be wondered at that his success has been almost unprecedentedly great.

COVENT GARDEN CONCERTS.—The Promenade Concerts that are being given at the Covent Garden Opera-house, are the most brilliant that have as yet delighted the London public, and the spirit and enterprise that have been displayed by Mr. J. Russell in this undertaking cannot be too highly commended. The orchestra is the most complete that has ever been brought together in England, and is admirably qualified for the performance of those important musical productions that are comprised in the programmes. The classical portion of the music is under the able direction of Mr. Bottessini, the well-known contra-bassist, and will include selections from the most successful operas of Verdi, Meyerbeer, Wagner, Rossini, Guonod, and others, amongst which we must name a grand selection from *Romeo and Juliet*, arranged in masterly style by Signor Bottessini himself. The *Musique de danse* is conducted by Herr J. Strauss, who is so renowned for the brilliancy and talent displayed in his productions, and whose Polkas and Waltzes are re-demanded every evening with the greatest enthusiasm. The vocalists are Mdles. Sarolta, Eraclio, and Jetty Treffz. A very interesting feature of these concerts will be the grand competition between the military bands of various European countries, which promises immense attraction.

DRURY LANE.—The Summer season was brought to a close on August 17th, Mr. Halliday's exciting drama of *The Great City* having been a most successful production, and having enjoyed a "run" almost unprecedented at this theatre. The autumn season will commence on the 21st inst.

THE PRINCESS'S.—This theatre was re-opened for a short season by Mr. Herman Vezin, with a new play by Mr. Wills, bearing the title of *The Man o' Airlie*, in which the manager displays histrionic abilities of so high a character, that no one who had witnessed his performances at other theatres could have imagined he possessed. The play itself is interesting. Harebell, a peasant poet, who has saved a little money, but is defrauded and robbed by his foster-brother, is compelled to leave his cottage-home and become secretary in a nobleman's household. Here, however, his troubles increase, his wife dies, and he sinks into a state of hope-

less imbecility. After an interval of twenty years, he re-appears, ragged, decrepit, and insane: but his poems have become famous, and a statue has been raised in his native village to his memory. The poor lunatic, whom nobody recognizes, crouches beneath the shadow of his own monument, while the ceremony of its inauguration is in progress. In the excitement of the occasion, his reason returns, and the play concludes with honours duly paid to the living poet. Mr. Vezin is an actor of great intelligence and feeling, and his impersonation of the character of the unhappy poet, is one of the most natural pieces of acting the modern stage has seen. Mr. Vining's regular season commences on the 2nd inst., with the ever popular *Streets of London*, and this piece will be shortly followed by *Arrah na Pogue*, in which Mr. and Mrs. Boucicault will re-appear. The public are in anticipation of a new and attractive piece from the pen of that talented author and actor, Mr. Boucicault.

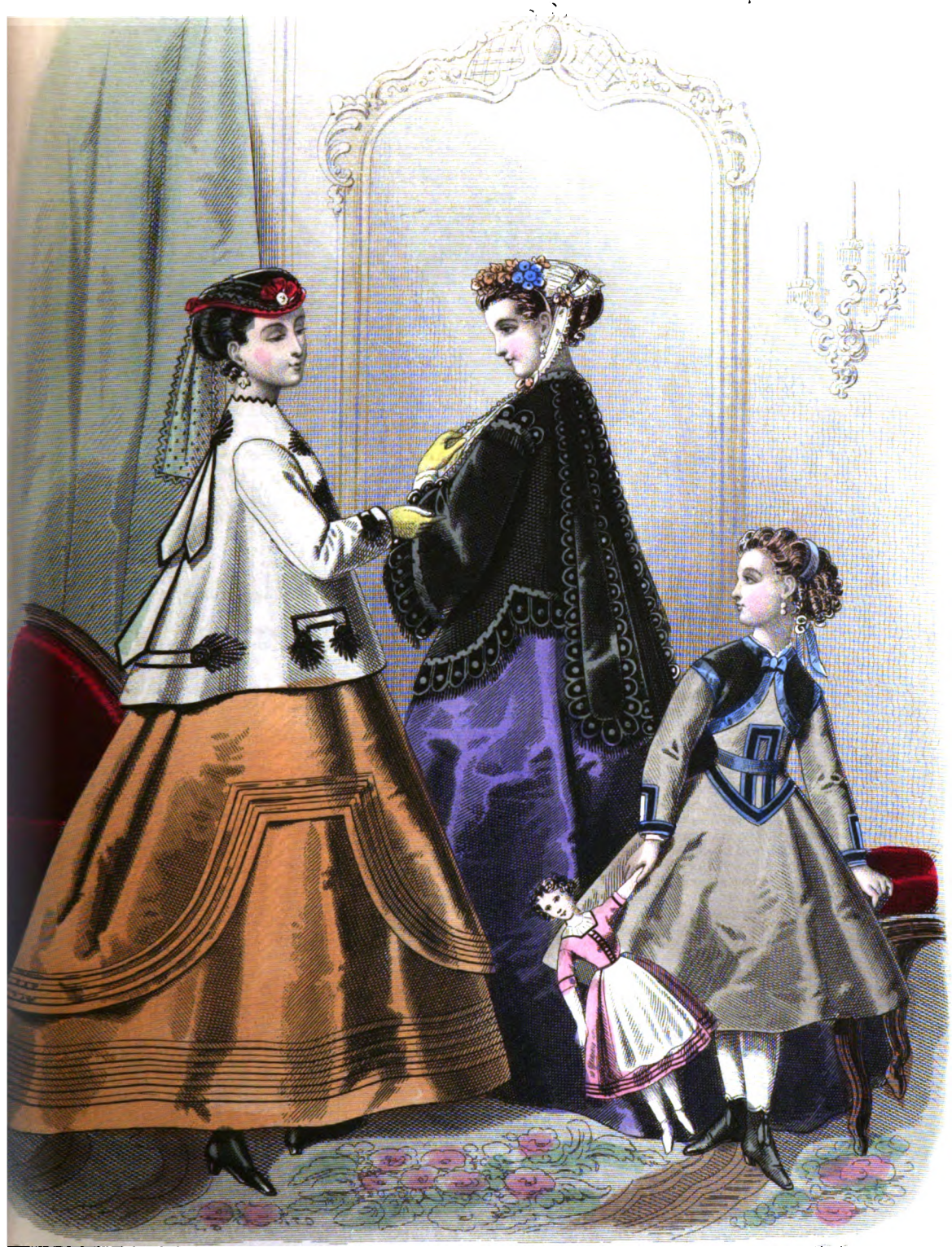
LYCEUM.—Mr. Fechter will re-open this fashionable theatre for the winter season on the 14th inst., with Sir E. Bulwer Lytton's play, *The Lady of Lyons*. The part of the hero Claude Melnotte will of course be sustained by the talented manager, and his impersonation of the part will, no doubt, give a new and additional interest to this favourite play.

ADELPHI.—The great attraction at this favorite theatre, has been the farewell engagement of that popular and accomplished actress, Miss Kate Terry. Rarely has the character of Beatrice in *Much Ado about Nothing*, been performed with a more striking and refined appreciation of Shakespeare's meaning, and Miss Terry's clever impersonation is received with enthusiastic applause: she is most ably supported by Mr. H. Neville, and Messrs. Billington, Ashley, Clarke, and other members of the efficient company that Mr. Webster has brought together.

OLYMPIC.—There has been much variety in the entertainments at this house, where Mr. and Mrs. Charles Matthews have continued to delight large audiences to their inimitable comic abilities. In *The Critic*, *The Liar*, and *Cool as a Cucumber*, Mr. Matthews presents such different conditions of character, as to be acknowledged the most versatile actor of the day. A new comedietta, entitled *Six Months Ago*, has been received with much favour. It is a clever adaptation of a two-act comedy, *Le Dernier Quartier*, originally brought out at the Theatre Francaise, and it is played in a sparkling style by Mr. J. Clayton, Miss Milly Palmer, and other members of the company. The Webb Sisters (from America) have attracted considerable attention, judging by their performance in a new drama, entitled *The Grasshopper*, which is an adaptation of one of George Sand's novels. The season closed on 31st ult.

THE STRAND.—The new piece entitled *Reverses*, which has been added to the attractions here, has the advantage of possessing some strongly-marked characters and admirable "situations." It is written by Mr. Farnie, and is creditable to his abilities. Kate Tremaine, the heroine (well played by Miss Ada Swanborough), is an heiress in the first act; but, being reduced to poverty, we see her in the second act in very distressed circumstances, and troubled with a dissipated father. Eventually she is restored to affluence, and is made a happy wife. Mr. Emery and Miss Johnstone deserve great commendation for the excellent assistance which they render Miss Swanborough in other prominent characters in the piece.

NEW ROYALTY.—Under the spirited management of Miss M. Oliver, this elegant little theatre seems continually to increase in popularity. Mr. Barnard's *Black-eyed Susan* is enjoying a success that is well-deserved by the admirable manner in which every character is performed, and the humour and spirit which characterises all those favorite songs and dances, that are such important features of the burlesque. *Meg's Diversion* contains some brilliant writing in Mr. Craven's best style, and the effective manner in which the well-contrasted characters are impersonated, reflects the highest credit on the clever directress of this fashionable house.



Le Monde Élegant



Septembre 1867

Plaque 2

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THE
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THE WORLD OF FASHION.

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No. 526.

OCTOBER, 1867

VOL. 15.

Observations

ON

LONDON AND PARISIAN FASHIONS.

In our last month's number we gave a slight indication of the styles that will prevail during the ensuing season, and we stated that Dress skirts would always be gored at front and sides, some full at the back, others plain all round; that short or looped up skirts would be worn for the Morning Promenade, and the long trains for afternoon Promenade, and for evening; and we said that short loose jackets would certainly be the most fashionable. Our predictions have proved accurate in every respect, as will be seen by the splendid collection of costumes contained in our present number, which has been selected from all the newest and choicest productions of the most distinguished artists.

We will now add a few remarks on the general character and details of the present Fashion.

The *Peplum* style of loose Paletot, with the skirt cut in Points, still prevails, and is considered in good taste. They are generally of black velvet, richly trimmed with jet and *passementerie*, and edged with lace or fringe.

Another very favorite style is the PRINCESS LOUISE Paletot, of which we gave a full sized pattern last month. This Paletot, as we stated, was of velvet, trimmed with black satin piping, and bows of the same. Another variety of this class of Paletot is given in our fourth plate, fig. 3; but in that costume the trimmings are of jet and *chennilla*.

One of the most novel and elegant Paletots, however, is THE PRINCESS OF WALES, of which we give the full sized pattern this month, and which is shown on fig. 2 of plate 2. It combines the form of the loose square Paletot, with the *Peplum* form of the skirt; and we may remark that the principal characteristic of this Paletot is its

being made in very light colored materials and trimmed with narrow black velvet.

The last style which we have to name is the square loose Jacket or Paletot, made of Astracan, seal skin, or some similar material. Some are made with the ordinary form of sleeve; but the last novelty for them is the wide Pagoda sleeve, as shown on fig. 3, plate 1.

In Out-door Costume some dresses for walking will be cut with long trains, and worn looped up, or will be made to imitate this style; others, for the morning Promenade only, will be worn short, and this style will generally be made with double skirts.

In dress bodies the latest novelty is their being made with small Jacket skirts, either of the *peplum* form, or *en tablier*, like fig. 1, plate 2. In some dresses the trimming of the upper part is made to imitate a *Bertha*.

Hats and Bonnets are still worn very small, and the newest trimmings are plaits made of satin piping.

THE FULL-SIZED PATTERN.

THIS month we present our subscribers with the pattern of the PRINCESS OF WALES PALETOT, for out-door wear during the ensuing Winter. This very elegant garment has the bottom of skirt cut to form four slight points, one at each side, one at the front, and one at the back. The *exact* form of this Paletot when made up is shown on the 2nd figure of our 2nd plate. The fronts are cut to overlap the backs at the side seams, by means of a row of pointed tabs with buttons. A similar tab is placed at the shoulder seam to correspond; and the middle of back and the cuffs are trimmed by shaped tabs, fastened on by buttons.

This pattern is for a lady of well proportioned figure, measuring about 34½ inches round the chest. It is given complete in every respect, comprising back, front, sleeve, three cornered tab for the shoulder seam, shaped tab for the sleeve, and shaped tab for the middle of back, marked by the three buttons in the centre. We have marked the under side of sleeve by pricked lines. On the front we have marked by a pricked line the position of side seam, to which the side seam of back is to be sewn.

This Paletot is to be made up in light coloured materials, and trimmed with black velvet, as shown in Plate 2. B. omitting the separate tabs and cutting the tabs off the front, as far as the pricked line showing the side seam, a plain loose-fitting *Peplum* may be cut from this pattern.

Description Of the Plates of Costumes.

PLATE THE FIRST

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes : The under skirt is formed of grey silk, and is quite plain. The upper skirt is also of grey silk (*poult-de-soie*), and is edged with a marroon and white silk cord. It is caught up at each side by an *agraffe*, composed of three tabs of violet velvet ribbon. These tabs cross each other in the centre, and are edged all round with the same cord as the skirt, the centre one being trimmed at the edge with fringe of the same color as the cord. The body is of marroon velvet, and forms a *peplum basque*, with two deep points in front : it is fastened with a waist-belt of the same material, edged with the cord. The sleeves are of grey *poult-de-soie*, and are trimmed at the arm-hole with three tabs, to match those on the upper skirt.

This dress is from the VILLES DE FRANCE, 104, rue de Richelieu.

PROMENADE COSTUME.

Fig. 2.—Dress of green silk, made quite plain and the skirt having a long train. The mantle is of black velvet, and is extremely *recherché* : it has a deep oval-shaped point in front, and also a similar point at the back. These two points form a deep hollow under the arms, from whence proceed the long pointed ends of black velvet, graduated in width, and ornamented at the points with a wide fringe. The mantle is trimmed in front with a deep flounce of Chantilly lace, and at the back it has two similar flounces, the lower one being carried up over the arm-hole, where it is fastened with two rows of gimp and jet beads in the shape of a *epaulette*, and falling over the sleeve, it forms a peculiarly elegant and novel trimming. This mantle is also trimmed all round the edges with a jet fringe, above which are arranged four rows of gimp and jet beads ; nine rows of this same gimp are also placed at equal distances down the back of the mantle. Round black velvet hat, with wreath of green grapes and bronze leaves.

This costume is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Dress of rich violet silk, trimmed near the bottom with a band of black velvet, at the upper edge of which (at equal dis-

tances) are placed long tabs of the same material. The *Paletot* is of *Astracan* or *Poile d'Alpaga*, color *café au lait* : it is trimmed all round with a flat quilling of black silk, which is crossed at equal distances by narrow piping of silk, the color of the *Paletot*. This quilling is surmounted by three rows of black gimp. The sleeves, wide at the wrist, are trimmed with the same quilling, surmounted by one row of gimp, and this also forms an *epaulette* at the arm-hole. At the back of the *Paletot*, starting from the neck, are cords, and two floss silk tassels. Bonnet of black velvet, with a fall of lace at the back, and a wreath of bronze leaves inside.

This costume is from EDMÉ-PARIS, boulevard de la Madeleine.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress of green *Poult-de-soie*, (*gros-grain silk*). The skirt quite plain, and having a long train. The body (which is fastened by a row of white silk buttons) extends in the form of a jacket, over the top part of skirt, both at the back and front, and is trimmed with a white floss silk fringe. This dress has tight-fitting sleeves, and also open Venetian or hanging sleeves placed over them : the tight-fitting sleeves terminate in a *guipure* cuff, placed flat on the silk. The open sleeves are cut in a point at the back, and are edged with white floss-silk fringe, which is also placed round the arm-hole.

This dress is by MME. CHARPENTIER, 38 Rue Richelieu.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes : both skirts of violet-silk. The under-skirt is trimmed near the bottom with four rows of narrow black velvet. The upper skirt is cut up into large *vandykes*, which lay over each other : they are bound with black velvet, and fasten with a black velvet button. The *Paletot* (called the Princess of Wales) is of white cloth, *Astracan*, or any other warm material ; it is cut in a point in front, and also forms one on each side, and has a series of large tabs extending from the points up to the arm-hole. These tabs are bound with black velvet, and have a button in the centre of each. They are so arranged that the front of the *Paletot* appears to lie over the back at the side seam. The back also forms another large point, and it is trimmed in the centre by a long tab, edged with black

velvet, and fastened by three buttons. The seams of the arm-holes are bound with the black velvet, and pointed tabs (also bound with black velvet) are placed along the shoulder seams, forming *epaulettes*. The cuffs are trimmed by similar tabs, which have a black velvet button, and two button holes in each. We give the pattern of this *Palotot* full sized. The bonnet, *à la Benoiton*, is of *cerise* colored terry velvet; it is edged round with a plait of *cerise* satin, and fastened by strings of the same: it has a small branch of velvet flowers of the same color at the right side.

This costume is from the MAISON ADOLPHE, *Boulevard des Italiens*.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress *à deux jupes*; both skirts of blue silk. The under-skirt is without trimmings, and the upper one is trimmed with white floss-silk fringe; each breadth is slightly hollowed out so as to form points at the seams, and along each seam is placed a row of white silk buttons, imitating an opening. The jacket is made of blue velvet, and is pointed, *à la pèplum*, both at the back and front, and trimmed with a white floss-silk fringe. It is fastened by a row of white silk buttons, which also trim the back of the sleeves, and a row of white floss-silk fringe is carried round the arm-holes and the cuffs.

This toilette is from MME. PROSS, 54, *Rue Lafayette*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of pale *mauve* silk: the skirt made without trimming, and having a long train. The *sortie de bal* is of white *cachemere*; it is cut *à la pèplum*, the points being very long; the cloak is trimmed all round with a deep fringe of gold and red *chenille*. A little above this fringe is a flat band or trimming, also of gold and red *chenille*. The back of the cloak is ornamented with the same trimming, imitating a hood, with five tassels, and is carried round the shoulders towards the front, so as to form a sort of deep collar or pelerine, and thence is continued down to the bottom of the cloak.

This *sortie du bal* is from the MAISON PARIS, *boulevard des Capucines*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*. The lower skirt is of blue *poult-de-soie*, terminating in

a rather deep pleated flounce. This flounce is headed by a bias band of the same material, above which is a frill of white lace. The top skirt is of white muslin, trimmed by a white lace and a blue band, to correspond with the under skirt. It is caught up on the right side in the form of a festoon, from which proceed two pointed ends, trimmed like the skirt: from the festoon to the right shoulder is a garland of blue and white petunias. The left side of this skirt is also caught up with a bouquet of the same flowers. The body is made *à la Suisse*, without sleeves, and has a *ceinture* of blue silk, edged on both sides with white lace; the upper edge of body is trimmed at the top with a bias band, edged like the *ceinture*. *Chemisette* of white muslin, with full sleeves, which terminate in narrow blue bands.

This dress is from MME. FLADRY, 27, *Faubourg, Poissonnière*.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*, of white satin. The under-skirt is trimmed near the bottom with a broad band of rose-colored silk, covered with a network of white silk cord and pearls, and having a fringe of pearls at the lower edge, and a string of pearls at the upper. The upper skirt is made *en tunique*, and has a similar trimming to that on the under skirt, but narrower, and gradually diminishing in width as it approaches the waist. The body is of the *Suisse* form, and forms a point at the chest. It is made of rose-colored silk, with trimming and fringe of white silk, and pearls to correspond with that on the skirts. White muslin *chemisette*, and sleeves formed of a narrow band of rose-colored silk, trimmed with pearls, and having a narrow quilling of white muslin at the lower edge.

This elegant ball *toilette* is by MME. BREANT CASTEL, 28, *Rue neuve des Petits Champs*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress *à deux jupes*, made of bronze silk; the under skirt very short and quite plain; the upper skirt is open at the sides, cut in festoons, and edged by a quilling of the same material, headed by a narrow piece of the silk cut in very small scallops, and bound with black velvet. The two sides of the opening are united with bands of black velvet, with a bow and ends of the same material, in the centre of each band. The body is fastened with a waist-belt of

black velvet, bound with the same material as the dress; it is trimmed with a *bertha*, slightly pointed on the shoulders, where it is also finished with bows and ends of black velvet. Sleeves tight-fitting, and trimmed at wrist, to match the *bertha*.

This costume is from MME. PIETFORT, 1, *Ru Grange Bastiliere*.

COSTUME FOR HOME.

Fig. 2.—Dress of lilac silk, made with a very long train. The skirt is trimmed with two *bias* pieces of satin of the same color, finished with a row of small *vandykes* of the same material. This trimming is placed *en tablier* down the front, and at the sides the trimming is carried *en grecque* round the back of skirt, so as to form a sort of tunic. This tunic begins at a distance of about one-third from the bottom of the skirt, and the lower band of silk is finished with the *vandykes*. A row of the satin buttons is carried up the front of skirt, continuing up the body, which has a waist-belt to match the *bias* bands. The pieces of satin which form the *tablier* trimming of the skirt are continued above the waist, as far as the chest, and are carried round the shoulders, forming a kind of *bertha*. The same *bias* trimming is placed at the bottom of the sleeves.

This dress is from the MAISON PARIS, *Boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes. The under skirt rather short, and composed of *cerise* silk. At the bottom is a pleating 28 or 30 inches in depth. The upper skirt, which is of black silk, is edged with a jet fringe, headed by two rows of trimming; the first row is formed of jet beads, and the second is of long black bugles, arranged obliquely. These bugles are carried up the edges of the skirt at the back, where it is left open, and united at the bottom by two broad ends, which are tied together. Above the trimming are placed, at equal distances round the skirt, large *rosettes* of jet, which also form trimming on the knotted ends. The *Paletot* is of a peculiar shape: the back part is cut short and square, and the sides and front form a large square *basque*; it is trimmed all round to correspond with the upper skirt of dress, and is also finished with jet *rosettes*. There is a deep collar or trimming at the back, starting from the front, and arranged to form two long points, and terminating in tassels. Similar points are placed at the bottom of the sleeves, and the arm-holes are surrounded by a brilliant

jet trimming. The sleeves are also ornamented with two *rosettes*, one at the wrist, placed between the two points, and the other near the arm-hole. This *Paletot* may be cut from the full sized pattern given in our September number. Hat of *cerise* velvet, trimmed with satin plaits, and bows of the same color.

This costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

PLATE THE FIFTH.

No. 1 is a CAP of spotted net, with border of deep *Valenciennes* lace; a quilling of pink ribbon round the crown, three loops at the back, and pink strings; a large rose, with bud and foliage at the right side. This cap (and the muslin Jacket, No. 7) are from MAISON COLDBERT, *Boulevard des Capucines*.

No. 2 is a HAT of light blue velvet; the *bias* band round the crown is finished at the bottom edge by pearl drops; blue velvet flowers and white feathers: strings of blue velvet, with three pearl ornaments on each. It is from MAISON ROCHE, 43, *Rue Lafitte*.

No. 3 is a BONNET of black velvet, the back trimmed with large *vandykes* of white blond; in the front a group of pale green vine leaves, edged with gold and gold grapes: narrow black velvet strings, with broad blond at one edge. The leaves are continued on the strings, which are fastened by a small bunch of gold grapes. This elegant bonnet is from MME. HUSBAND, *Rue Lafitte*.

No. 4 is a BONNET of black velvet, with broad white blond at the back; in the front a large black and white feather, gold leaves and flowers: black velvet strings edged with narrow white blond, and fastened by a gold ornament. This bonnet is by MME. LUCY HOCQUET, *Rue de la Paix*.

No. 5 is a Bonnet of pink terry velvet, trimmed with tresses of black velvet, and and pearl drops: two long tresses of velvet at the back, and strings of pink satin ribbon. This bonnet is from MME. BRIE et GEOFRAIN, *rue de Richelieu*.

No. 6 is a COIFFURE *en cheveux*, by M. CROISAT, 81, *Rue de Richelieu*. The only ornament is a white *Marguerite*, with gold centre.

No. 7 is a CORSAGE of white pleated muslin; down the centre of front a row of either fine *guipure* or *Cluny* lace, edged with narrow *Valenciennes*, and having a pink ribbon under it; from each shoulder two rows of the insertion are placed close

together, the outer edges only trimmed by the lace; the edge of jacket is trimmed to correspond; the *ceinture* is formed by a row of the *guipure*, with ribbon under it; plain sleeves, with cuffs of the *guipure*.

No. 8 is a HAT of grey terry velvet, trimmed by a tress of *ponceau* velvet, and a very large ostrich feather: it is from MAISON CATROL, *boulevard des Italiens*.

No. 9 is a HAT of black velvet, trimmed with spotted *tülls*, edged with blond and gold flowers. This hat is by MME. MARIA BOIREAU, *boulevard Montmartre*.

No. 10 is a black velvet HAT, with tresses of blue velvet; in the front a blue velvet bow, and gold wheat ears; on the left side a large white ostrich feather. It is from MAISON BRIOL, *Boulevard Montmartre*.

No. 11 is a dress BONNET of violet velvet; deep fall of white lace at the back, which is continued to the edge of front, and then forms long lappets; in the front bows of velvet, over which fall crystal drops, and a large white feather; at the left side a rose with buds, and a branch of leaves falling over the lappet; at the back a velvet bow, and row of crystal drops; narrow strings of violet velvet. This elegant bonnet is from MAISON ANDRÉE, *Boulevard des Capucines*.

MOTHER AND SON: OR, A LIFE'S MYSTERY.

"Oft in my fancy's wanderings,
I've wish'd that little isle had wings,
And we within its fairy bowers
Were wafted off to seas unknown,
Where not a pulse should beat but ours,
And we might live, love, die, alone!
Far from the cruel and the cold,
Where the bright eyes of angels only
Should come around us, to behold
A paradise so pure and lonely.
Would this be world enough for thee?"

—*Lalla Rookh*.

EVERARD CAMELDON, a young officer of the Guards, son of the Earl of Bosford, became enamoured of a school girl, Madoline Habley, whom he had frequently seen whilst the young ladies of a Brighton scholastic establishment were taking their accustomed morning walks on the beach; and the passion of love overcoming suggestions of prudence and discretion, Madoline Habley became the wife of her lover, and a member of the noble family of Bosford.

Everard was a mere boy, who scarcely knew his own mind, and, dazzled by the youth and beauty of Madoline, he fancied that he could love her for ever. But the

eternity of his passion was of scarcely a twelvemonth's duration. His father, the Earl, was indignant at Everard's marrying a girl who was only the daughter of a Lancashire manufacturer, and so declined to see either of the offenders. He only consented to make them such an allowance as sufficed to maintain what both had believed they could subsist upon, namely, love and a cottage.

This was not enough for Everard's happiness, and the cottage became an abode of anything but content. Deprived of the means of associating with former gay companions, and perceiving that Madoline was the cause, he became dissatisfied with the affection he had once very highly prized.

One child was the result of this unhappy union—a boy, and the event which should have drawn the young couple more closely together, only served to increase the husband's discontent. At length, five years afterwards, the latter was suddenly attacked with a fever, which terminated fatally, and Madoline and her child were left to fight the battle of life unfriended and alone; for the Earl of Bosford, now that his son was dead, refused to continue the allowance to the widow and orphan. The blow struck at his pride by his son's unequal marriage had inspired only bitterest feelings of animosity and revenge.

From this unnatural pride, however, some little good was derived by Madoline, although it was fettered with a condition that had it not been for her infant child she would have rejected with disdain. Margaret Cameldon, the eldest daughter of the Earl, a girl lamb-like in manner, but skilled in dissimulation, was courted by a wealthy suitor, and fearful lest the fact of their poor relations should come to his knowledge, and induce him to break off the match, she made this suggestion to her father, that an allowance equal to what Everard and his wife had received should be continued to Madoline, with a proviso that she gave up her child to be brought up in obscurity; and also made a solemn promise and vow to proceed to Canada, Australia, or some other colony, take another name, and never disclose her connection with the Bosford family.

It was a hard thing for Madoline to agree to, but herself and child were destitute. Assured that the boy would be taken care of, she gave way, surrendered young Everard to his grandfather's hands, and departed for Canada.

Twelve years after these melancholy occur-

rences. Madoline, under the assumed name of Mrs. Marshfield, was the occupant of a cottage in the immediate vicinity of Montreal, and the esteemed companion of many friends. She was still in the bloom of life, and, although they who watched her narrowly might have found traces of a secret sorrow in her countenance and conversation, her quickness of intelligence and animated manner were subjects of general admiration; and among her admirers Colonel Austyn stood first.

Colonel Austyn was a generous, high-minded, and thoroughly estimable man. He appreciated the virtues of Madoline, which he found exemplified in her conduct. She was gay with the gay, and sympathetic with the sorrowful; and he concluded that he could not do a better thing than make so excellent a companion his wife.

The proposal recalled some terrible memories. Madoline appreciated the generous offer, but how could she accept it with the dreadful mystery connected with her life, including the solemn vow made to the Earl of Bosford, and which must be kept religiously? The tender affection of an old nurse of the Bosford family had so far defeated the intentions of the Earl and his daughter, that Madoline was apprized of all that was done with regard to young Everard. She found out where he was at school under the name of Martin, and afterwards where he was placed in a merchant's counting-house. These facts were from time to time communicated to Madoline; and although the latter laid strict injunctions upon the nurse, the latter disregarded them, and one day made young Everard, now seventeen years old, acquainted with the facts of his birth and parentage.

The high-spirited youth at once confronted his grandfather, and remonstrated with him upon his unnatural conduct; whereupon the Earl had him turned out of his house. The young man would then have proceeded to his aunt Margaret, the contriver of the cruel bargain; but he knew that her husband had long ago discovered the qualities hidden under her calm exterior, so refrained from augmenting the sorrow of a worthy man. Disdaining any further assistance from the Earl, young Everard threw up his situation, and proceeded at once to join his mother in Canada.

The meeting of mother and son took place on the day after the former had accepted the offer of Colonel Austyn's hand.

Madoline's delight was unbounded; but

it soon became chequered by a recollection of the vow which she had made to conceal the fact of Everard's parentage. She could not marry Colonel Austyn with a mystery hanging over her life, for at any moment some discovery might be made which she would not be able to explain, and whereby her happiness would be wrecked and destroyed.

Madoline felt also that there were prying observers even among her familiar friends, who had already begun to smile and speak ambiguously of the frequency of Mr. Martin's visits. To silence this it was necessary the public visits should be discontinued, so Everard came to his mother's house only at night, on which occasions Madoline was in waiting to admit him at the garden gate.

She would have disclosed the truth, broken her vow, and appealed to the force of circumstances for her justification, but Everard was unable to obtain any befitting occupation at Montreal, and her allowance from the Earl was necessary for their subsistence.

Secret as these interviews were of mother and son, they became known to "good-natured friends," and then of course intelligence reached the ears of Colonel Austyn. High-minded and honourable as the latter was, he disdained to accept the intelligence as conveying an imputation upon the woman he believed to be deserving of his love; but he thought it right she should know what what was said of her.

To Colonel Austyn's astonishment, Madoline acknowledged that the report of her secret meetings with young Mr. Martin was true.

It was in vain for her to say these meetings had an honourable purpose, for she could not give an explanation of them; and in the absence of explanation of so suspicious a circumstance, Colonel Austyn declined to fulfil his matrimonial agreement.

The misery of a lifetime had reached its climax, and Madoline beheld in the future nothing but black despair. But the darkest hours of the night are those that herald the dawn of morning. The day following her final interview with her lover, Madoline received a letter from the Earl of Bosford, who, having been struck down by illness, and believing himself on the point of death, was stung by remorse. He released his daughter-in-law from the obligation of the vow, acknowledged his grandson (of whose presence in Montreal the old family nurse had apprised him), and settled an income upon mother and son equal to the maintenance of their proper rank and position.

The dark clouds had passed away for ever! Young Everard was the recognized heir to the Earldom, and Madoline became the happy wife of Colonel Austyn.

THE PASSION OF LOVE, AS EXEMPLIFIED IN THE HEROINES OF SHAKESPEARE.

A NEW and brilliant interest has been given to one of the sweetest dramatic poems in our language, by the musical interpretation of the loves of Romeo and Juliet by that accomplished Frenchman, M. Gounod. In two very fine scenes the Shakesperian idea of the exaltation of impulsive passion is well expressed, although, in a general point of view, we find the general impression of the original tragedy conveyed. Romeo and Juliet are representative beings, but not of a class for admiration. Romeo is not Hamlet, nor Leonatus Posthumus, nor Benedick, nor Othello, in all of whom love is a fixed principle, a life within the individual life, growing by degrees, and rooted as firmly in heart and mind as an oak tree is fixed in the earth; and it is worth a little attention to see how beautifully the great master poet has discriminated between false and true love; the meteor light that flashes and dazzles for a moment, and then passes away, and the enduring sunlight which never fails.

The reason why there is so much unhappiness in love, may be found in the adoption of a false belief in this matter—a faith in the endurance of such a romance as Romeo makes, and in the impulsive passion of Juliet.

The perfection of the passion of love is beheld not in Romeo, but in Benedick. Romeo is a flashy, fast young man, with somewhat equivocal companions. He is first shown under the influence of the beauty of Rosalind, as he had previously been under the influence of other fair ones in succession. He no sooner beholds Juliet, than Rosalind is "whistled down the wind," and he raves about the new favorite as he had raved in the first scene about her predecessor in his affections. If friends had been favourable and he had married Juliet, he would have discovered that she was only capable of talking about her grand passion, and with characteristic fickleness he would have found a Claudia or a Violetta to spend his time with. Nor is there anything in Juliet to win admiration or inspire confidence. She is wild in her love for Romeo, or what she thinks is love; but love exists not in extremes. Juliet is already false; false to her father, deceitful

to her friends. She intrigues with Romeo whilst engaged to marry Paris, and having begun her young life with so successful a deceit, she would find occasion to repeat the experiment, when Romeo was scouring the streets at night with Mercutio Benvolio and the rest, or passing his time with less creditable companions. Friar Lawrence understood the characters of both when he said emphatically, "Such violent love must have a violent end."

Orlando is a character that may be put by the side of Romeo for the purpose of eliciting the reality of the passion of love, because Orlando, like Romeo, is suddenly captivated by a lady's beauty. Orlando does not, however, allow his brain to be turned by the face of the duke's daughter, and kept in a wrong place by lunatic impressment. He discovers that the beauty of her mind surpasses even the divine perfection of her person, and his first impressions are confirmed by experience, and made indelible by mental convictions. Rosalind is a woman of bright intelligence and spirited conversation, and yet with all the tenderness of her sex. The passion of love in Orlando's heart will last.

Again, there is a development of the true passion in Benedick and Beatrice. You might not believe that any love existed or could exist there, to hear them talk; yet if you knew anything of human nature, you might suspect that Beatrice would not waste her wit, and Benedick would not turn from his love of arms, to discourse with her so long, if there was not something more than an ordinary feeling between them? A marvellous woman is Beatrice. What hard, harsh things she says to Benedick, and why does she say them? Why, because she finds in him a mind equal to her own. Would she say such things to Claudio? No, indeed; Claudio would be astonished and offended, and would go and whimper to Hero about her cousins' high words. Nor would Hero be a fitting mate for Benedick. He could not subsist on milk and water. When the two witty combatants discover that they are loved by each other, what a revelation of self occurs! Beatrice finds the good soldier against whom she has been railing is really the "Lord of her idolatry;" and Benedick, after wondering at his own blindness, comes to the sensible conclusion that "her love must be requited." There can be no doubt of their felicity. With what beautiful feminine grace Beatrice abates her lofty strain, which was all artificial, when she knows and feels that she is

loved; and you might think Benedick a simpleton, under her influence, if you did not know that he possesses all the noble qualities of a man.

The passion of Romeo and Juliet is a mistake—a false light, a phantasm, a will-o'-the-wisp. It begins in folly, and ends in death. Such "love" must necessarily end there. True love must have intellectual worth and practical worth for its sustenance. Juliet possesses neither. Shakespeare, who is the exponent of all truth, could not make such lovers happy. The passion of love in its purity he exemplifies elsewhere.

The Theatres.

COVENT GARDEN.—The series of concerts given this season, under the direction of Mr. John Russell, have presented some new and important features, which the public have not been slow to recognize and mark their appreciation of. The great popularity of the Strauss music is easily accounted for by its rare merit and appropriateness: and whilst there is so much trashy music submitted to the public, in encouragement to a graceless mode of dancing, we are glad to find really good dance music approved. Herr Johann Strauss, who conducts these lively compositions, is exceedingly clever and original in manner, and his selections are fresh and sterling in quality. In the higher regions of harmony Mr. Russell's orchestra has been very successful, and the grandeur and sublimity of Beethoven, as displayed in his Pastoral Symphony, and other great works, have been brought out in a style of faultless perfection. Mozart and Weber have been equally honoured by having separate nights assigned to their compositions; and the applause awarded affords certain proof that the public taste for classical music, when adequately performed, has not at all abated. Signor Bottesini, M. Wieniawski, M. Weihi (a florid pianist), Herr Van Beine (a skilful violoncellist), and other solo instrumentalists, have severally displayed their unrivalled powers, and the vocal selections have been led by that universal favourite Madlle Jetty Treffs (who has returned to England with unimpaired talent and attraction), and Madlle Sarolta. These concerts are really delightful entertainments, and they fully deserve the great patronage which they receive.

DRURY LANE.—Mr. Chatterton has opened a new theatrical campaign, which he intends to carry on with all his old force, and many new attractions. The opening piece was the great drama of *Faust*, with its spectacular attractions, and Mr. Phelps as *Mephistopheles*, and Mrs. Herman Vezin as *Margaret*. The afterpiece was a revival of the fine old melodrama of *The Miller and his Men* (hitherto unknown to the present generation). It is well put upon the stage, and promises to be a great success.

PRINCESS'S.—This theatre, which, under the judicious and able management of Mr. Vining, has become distinguished by the merits of the dramas selected for representation, and also the splendid manner of their production, has commenced its winter season, and with powerful attractions. *The Streets of London*, a piece of a remarkably picturesque description, which had an enormous run, was revived for the occasion of the opening, and being extremely well performed, drew large houses. Another attractive drama, *Arrah-na-Pogue*, was then revived, Mr. Vining having retained the services of Mr. and Mrs. Boucicault to sustain their original characters, wherein they were so greatly admired during the many months the drama was performed on

the first occasion. The interest of the piece is of so enduring a quality, that it must be pronounced one of the most successful and attractive dramas of modern times, and the public have suffered no abatement of their liking for it. The acting of Mr. and Mrs. Boucicault is as effective as ever, and other characters are acted with much spirit by Messrs. D. Murray, Shore, Maclean, Mr. G. Vining, and Miss Power; and all the scenic effects are rewarded with genuine applause.

LYCEUM.—Mr. Fechter has taken the field again with unabated spirit, and with the fairest hopes of a continuance of the success with which his exertions have always been rewarded. The opening piece of the new season was Sir Bulwer Lytton's drama of *The Lady of Lyons*, Mr. Fechter himself being the *Claude Melnotte*. The public had long desired to see this favourite actor as the impassioned lover in Sir Bulwer Lytton's play, for which the characteristics of his style and genius seemed so eminently to qualify him, and the belief that he would be quite successful in his representation has been fully justified. The varied phases of the character are brought out with nice discrimination and effect, and altogether the impersonation is so good that it cannot fail to be permanently attractive. All the other performers engaged in the piece are commendable.

NEW ADELPHI.—This fashionable theatre (which has just been entirely re-decorated) will be opened for the Winter Season on October the 6th, under the spirited management of Mr. Benjamin Webster, who has engaged the services of Mrs. A. Mellon as Directress. This popular and talented actress will appear in the comedy of *Masks and Faces*, with Mr. Webster, in his original character of *Triplet*. That well known and clever comedian, Mr. G. Belmore, is engaged, and will appear in the farce of *A School for Tigers*, and in a new comedy farce, called, *Man is not Perfect, nor Woman either*.

OLYMPIC.—Here the season will commence on October the 9th, Mr. and Mrs. Charles Mathews being engaged, and the performances proving great attraction.

STRAND.—A short season and a merry one has been run through at this house by those clever artists Mr. and Mrs. Howard Paul. Their principal novelty was a little comedietta, bearing the title of *Ripples on the Lake*. Mr. Howard Paul threw all his talent into the work, to the great enjoyment of his audiences. Mrs. Howard Paul is not less deserving of praise for the admirable manner in which she sustained the character of the wife. Mrs. Swanborough's regular dramatic season, commences with the new comedy farce, entitled, *Our Domestic*, and the ever popular Burlesque of *Kenilworth*. Mr. Byron's new burlesque, entitled, *William Tell with a Vengeance*, and other novelties, are in active preparation, and the season promises to be very attractive.

NEW ROYALTY.—Here we still have to record the almost unprecedented runs of Mr. Craven's drama, *Meg's Diversion*, and of *Black Eyed Susan*, Mr. Burnard's most successful burlesque, which has now actually reached its 260th representation without the slightest diminution of its attraction. The acting of both pieces is so full of point, humor, and spirit, that the success must certainly be pronounced well a deserved one.

THE HOLBORN THEATRE.—The Winter season will commence on October the 5th. Mr. Robertson is the author of the opening piece, which is entitled, *For Love*. The characters will be sustained by a very strong company, and the new scenery will be from the pencil of Mr. Telbin.

THE QUEEN'S THEATRE.—A new, costly, and commodious theatre, combining all the modern improvements, is being erected by Mr. Alfred Wigan, on the site of St. Martin's Hall. It is rapidly approaching completion, and the opening is announced for October 17th, with a new Romantic Play and a Comedietta. We trust the popular favorite will obtain all that success which his spirited undertaking deserves.



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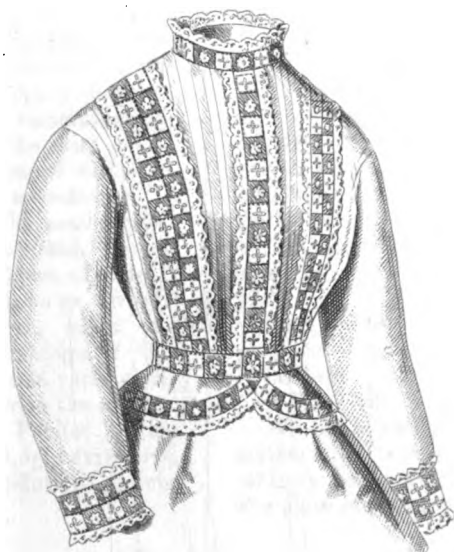
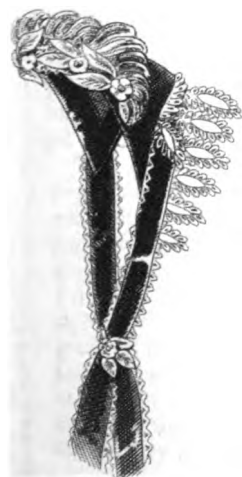
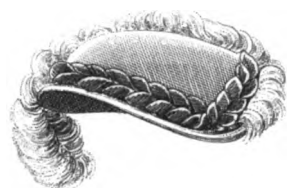
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Modèle 1867

Modèle 5

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Observations

ON

LONDON AND PARISIAN FASHIONS

In our present number we continue the series of Autumn and Winter Costumes, that we commenced in September, thus presenting to the notice of our readers a selection of novelties almost unexampled for elegance and variety.

For the Winter season, the Mantle or Paletot is of course the most important part of the outdoor *toilette*, and we must observe that tight-fitting forms are quite gone out of fashion. Paletots or sleeved Mantles, of all styles, are now cut to hang loose, or to fall perfectly square: there is, however, immense variety in their form and details. First we have the *Peplum*, with the bottom of skirt cut in long points, these points being combined in various ways, some having them at front and back only, others at front, back, and sides; but the most novel is decidedly that of which we give the full-sized pattern, and which is shown on fig. 2 of plate 2: it forms two long points at each side, and a smaller one at the back, and when made in black velvet, and trimmed elaborately with *passementerie*, jet, and chenille fringe, it has an appearance of great richness, combined with elegant novelty. Another fashionable style, something approaching the *peplum*, has the skirt cut in vandykes: it is usually trimmed with lace, jet buttons, and bands of *passementerie*.

The latest novelties of the season, however, are the Paletot-Mantelettes, one of which is shown on the 1st figure of plate 1, and another of which we gave as our full-sized pattern for September, called the Princess Louise. The advantage of this style is, that it combines the variety and grace of form of a mantle, with the comfort and warmth of a sleeved Paletot. They are, however, as yet exceedingly expensive, and their use is therefore confined at present to the very highest class.

Among other styles, we may name the white, short, square cut Paletot, trimmed with narrow black velvet; the Venetian Paletot, of brown Astracan, with its long-hanging outer sleeves; and the short square Paletot of maroon plush, all of which will be found illustrated in our colored plates.

For dresses the most fashionable colors are the new Bismark shades of brown: the extreme richness and brilliancy of this color enables those dresses made of it to have the skirts without trimming. They are, however, made with long trains, plain at front and sides, and forming a few large pleats at the back, so as to give fulness and scope to the train. This form of skirt is steadily increasing in favor, especially for Afternoon Promenade, Carriage Costume, and for Evening *Toilettes*. Some of the most novel have the pleats at the back omitted, so as to be without fulness at this part. A slight amount of trimming is generally given when the dress is made of any other color than Bismark.

The short skirted dresses are always made *à deux jupes*, and are somewhat elaborately trimmed to relieve the plainness of their appearance.

Evening dresses are generally made short waisted, and have the body and skirt cut in one, *à la Princesse*. The low *Suisse* style of body is very fashionable. The latest novelty is the upper skirt and body of green velvet, shown on fig. 1 of plate 3. Crystal Pendants are very fashionable trimmings, and so are pearls; and white lace, combined with pink silk, is very fashionable. The skirts are always gored so as to set almost plain.

Bonnets and Hats are still worn small, gold and bronze being much used in the trimmings. All the newest styles will be found in Plate 5.

We beg to call the attention of our Subscribers to the very great improvement which we inaugurate this month, by coloring the plate of Bonnets, Hats, &c., both in our

special and ordinary editions. This improvement must greatly increase the value of this plate to our patrons, and will enable them to gain a still more exact idea of the true Parisian style.

THE FULL-SIZED PATTERN.

OUR pattern this month is the *DUCHESSE PALETOT*, loose-fitting, and of the *peplum* shape, forming five points, two at each side, and one at the back. This novel and elegant Paletot is for a lady of good figure, measuring about 34 inches round the chest. It is given complete in its full length, and consists of back, front, sleeve, and *epaulette*, or rather short upper sleeve. In making up this *epaulette*, the straight side is to be placed under the arm, and the point at the top of shoulder; the hollow part of the shoulder seam (indicated by the pricked line) goes towards the front.

For detailed remarks on the style, material, and trimmings, of this elegant mantle, we refer our readers to our Observations, and to the Description of the Costumes, fig. 2, plate 2.

Description Of the Plates of Costumes.

PLATE THE FIRST

PROMENADE OR CARRIAGE COSTUME.

Fig. 1.—Dress of rich purple silk, the skirt gored, and having a long train. It is ornamented near the bottom by a band of *passementerie*, forming large pointed scallops, and the space below and between these scallops is filled in with rows of narrow black braid, so as to imitate an under skirt. Paletot-Mantelet of black velvet, short at the sides (which are cut in scallops), long and rounded at the back, and having long square ends in front. It is trimmed at back by a row of *guipure* lace, headed by *passementerie* and jet, and this trimming is carried up over the top of shoulders and down to the square ends of fronts; the neck, the scallops under the arm, the hind arm seam of sleeves, and the cuffs, are all trimmed in a similar manner, and a large ornament of lace and *passementerie* is placed at the bottom of back. Besides this the ends of fronts, the scallops under the arm, and the back of sleeve, are further enriched by a chenille and jet fringe. Bonnet of black velvet, with black strings, and trimmed by *guipure* lace, roses, and buds.

This Costume is from the *MAGAZIN DU LOUVRE, Rue de Rivoli*.

MORNING PROMENADE COSTUME.

Fig. 2.—Under-skirt of blue *glacé* silk trimmed with ornaments of stamped velvet.

Short upper skirt of grey silk, trimmed near the bottom by a plait of black silk. Paletot of Maroon Plush, having the collar of the shawl form; two rows of buttons up the fronts, edges all trimmed by two rows of narrow black *passementerie*. *Mousquetaire* cuffs, and large pocket flaps trimmed to correspond. Hat of blue velvet, trimmed with golden edged blue flowers.

It is from the *COMPAGNIE LYONNAISE, Boulevard des Capucines*.

YOUNG LADY'S COSTUME.

Fig. 3.—Jupon of scarlet merino, having a pleated flounce at the bottom. Skirt of Bismark silk, trimmed by a band of black velvet, which is edged on each side by scarlet piping, and is crossed by a network of scarlet silk. The *Bretonne* Paletot is of black velvet, and is trimmed by bands of velvet like that on the skirt. Pointed pocket flaps trimmed to correspond, and having a row of small silver buttons at the top. A row of the small silver buttons at each side of front, near the neck. An heraldic ornament on the left breast completes this elegant Paletot. Hat of black velvet, trimmed with scarlet piping, and a black feather.

It is from the *MAISON BOUDET, Boulevard de la Madeleine*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes, both skirts of blue silk. The under skirt is rather short, and trimmed near the bottom with a band of black velvet, on which is placed a row of mother-o'-pearl buttons. The upper skirt is slightly raised on each side, near the front, by two bands of black ribbon velvet, which increases in width as they reach the bottom of the skirt. On each of these bands are placed five mother-o'-pearl buttons, which have the effect of fixing it near the bottom, while they also arrange the pleats of skirt. The *Paletot* is of brown Astracan; it has large open sleeves, and is trimmed in front with tabs of black velvet, arranged à la *mousquetaire*, each tab terminating in a mother-o'-pearl button. The back of the *Paletot* is deeper than the front, and is edged with black velvet, which is carried up on each side, and terminates on the shoulders. The loose Venetian sleeves are open in the middle, and are trimmed with narrow black velvet, which starts from front of the armholes. The arm passes through the open part, showing the sleeve

of dress, which is also trimmed with black velvet, and pearl buttons. Hat of black velvet, with a wreath of blue velvet leaves.

This costume is from M^{ME}. BATAILLON, 14, rue Chabannais.

PROMENADE COSTUME.

Fig. 2.—Dress of brown silk, made with a long train, and entirely without trimming. The *Paletot* is of black velvet, richly trimmed with *Arabesques* of gimp and jet. It has two very long points at each side, and a shorter one at the back, and is trimmed with jet fringe, above which is a flat jet heading. The *Arabesques* are placed in the centre of each point. At the top of the sleeve is an *epaulette*, similarly trimmed, and cut open in the centre. We give the pattern of this *Paletot* full-sized. Bonnet of violet velvet, with silk strings of the same color, and a full-blown rose, with foliage at the left side.

This costume is from the MAISON DIEU-LA-FAIT, Boulevard de la Madeleine.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes, of pearl grey silk, striped with reddish *mauve*. The under skirt is not trimmed. The upper skirt has a very long train, and is cut up on each side for about half its depth, where it has two bows, and long floating ends, made of *mauve* silk ribbon, edged with narrow black lace. The same ribbon, similarly edged, is put all round the upper skirt, which is slightly sloped off in front, while at the back it is considerably longer, reaching to the bottom of the under skirt. The waistband is of *mauve* ribbon, and has at the back two long ends, terminating in points. The body is plain, and fastens with a row of *mauve* buttons. A band of *mauve* ribbon goes round the armholes and wrists, where it is carried up at the back in the form of a tab. Hat of black velvet, with a long white ostrich feather, and full-blown rose at the side.

M^{ME}. ROSSIGNON, 41, rue Lafitte.

PLATE THE THIRD.

EVENING COSTUME.

Fig. 1.—Dress à deux jupes, the under skirt of white satin, *bouillonné* in narrow rows. The upper skirt is of green velvet; it is gored and cut à la *Princesse*, in one piece, with the low *Suisse* body: the bottom edge is cut to form scallops in front, and it is trimmed by a row of swansdown, enriched with small crystal drops or pendants; a row of the same crystal drops is carried

up the middle of front to the top point of body, and the upper edge of the body is trimmed by the swansdown and crystal drops. Underneath the body is worn a frilled muslin *Chemisette*, edged at top by a row of blonde, and crystal pendants. Head-dress of white roses, pearls, and crystal drops.

This *Toilette* is by MADAME ROSSIGNON, 41, rue Lafitte.

BALL COSTUME.

Fig. 2.—Dress à deux jupes, both skirts made of pink silk. The under skirt is trimmed by a flounce of very deep white lace. The upper skirt (which reaches to just below the top of the lace flounce) is slit up at each side, and at the top of these openings is a group of roses and leaves: the bottom edge of this skirt and the side of openings are trimmed by a pearl fringe. These skirts are ornamented in a very novel and original manner, by two long *barbes* or lappets of *guipure* lace, which start from a rose placed in the front of waist, and are carried over the upper skirt, passing under the openings at the side, and terminating at the back in a large bow, with short ends, having the knot of the bow fastened by a rose. The body is trimmed by a *bertha* of white *guipure* lace, having a single rose on each shoulder, and a small bouquet of roses on the chest. Head-dress of roses and white *guipure* lace.

This elegant costume is by MADAME PIETFORT, 1, rue de la Grange Bastilière.

BALL COSTUME.

Fig. 3.—Dress à deux jupes; the lower skirt of white muslin, formed into rows of *bouillons* placed lengthwise, and having at the bottom of each row a series of pointed scallops, marked out in narrow blue silk. The upper skirt is of blue silk, and is cut with the body à la *Princesse*, without seam at wrist. This skirt is notched out on the right side so as form an opening reaching nearly to the waist, and is edged all round by a row of moderately wide black lace, headed by a blue satin piping and a narrow black lace. On the left side this blue skirt is caught up by a group of *Marguerites*, surrounded by a frill of black lace, and having loops and streamers of blue silk fastened under the flowers. This group of flowers, lace, and ribbons, is united by a blue satin piping to a similar ornament placed in the middle of chest. The body is edged at top by a very narrow white lace, and a row of

black lace is carried round each armhole. Head-dress of blue ribbon and *Marguerites*.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes, both skirts of blue silk, and trimmed with quillings of the same material as the dress, headed by a black lace insertion. The upper skirt is trimmed with three rows of the same quilling, headed by black lace insertion, these rows or flounces of quillings reaching half way up the skirt. The *Paletot* is of white *Plush* or *Poile d'Alpaga*, and is bound all round with narrow black velvet. It is trimmed on each side of front opening by four large jet buttons, having long button-holes, bound with black velvet. It also has a pocket on the right side, marked out in black velvet, and a small *epaulette* similarly trimmed. There is under the arm a long tab, terminating in a point with a velvet button and button-hole at the end. This tab passes underneath a band, which serves to fix it, and it reaches below the bottom of *Paletot*. The sleeves are trimmed below the elbow with seven buttons and long button-holes. Bonnet of blue velvet and white straw, ornamented all round with long pearl ornaments.

This dress and *Paletot* are from the MAISON PARIS, boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress of rich Bismark brown silk, the skirt without trimming, and having a long train. The *Paletot* is of black velvet, is cut in *Vandykes*, and is trimmed all round with gimp and black lace. These *Vandykes* lay slightly over each, and are also trimmed with jet buttons, and large button-holes. A similar trimming goes round the neck and upper part of the fronts of *Paletot*, commencing just below the chest. The sleeves are cut open at the back, and trimmed round the openings with black lace, and also have a second row of the lace put on flat. There are six buttons on each sleeve, three of which are placed at the wrist, and the other three at the top of the opening near the elbow.

This costume is from the MAISON EDMÉ-PARIS, boulevard de la Madeleine.

COSTUME FOR HOME.

Fig. 3.—This dress is made with two skirts of nearly equal length. The lower one is of black satin, and the second forms a *tunique* of grey silk. The under skirt is trimmed up the front between the openings of the *tunique* with *brandebourgs* of cerise silk

cord, fastened at each end with buttons of the same color. This trimming is carried up the front of the body, which is cut in one with the *tunique*, the dress being à la *Soutar* or *Princesse*. There are two *revers* on the body, and two at the bottom of *tunique*, which (like the body) is trimmed all round with *cerise* ribbon. The *revers* are each fastened by a *cerise* button. The sleeves are trimmed at the top, with a narrow band of black satin, edged with *cerise* ribbon, and have deep pointed cuffs of black satin, edged with two bands of the *cerise* ribbon.

This dress is from M^{ME}. ELISE, 67, rue de Richelieu.

PLATE THE FIFTH.

* * * This Plate contains the latest novelties in Bonnets, Hats, Millinery, &c., designed by the first Parisian Artists.

No. 1 is a HAT of grey felt, trimmed with a rolled *bandeau* of black velvet, and a plume of black Ostrich feathers. It (and also No. 5) are by M^{ES}DAMES BRIS ET GEOFFRIN, rue Richelieu.

No. 2 is a *Fanchon* BONNET of sea green Terry velvet, trimmed in front by green feathers, and a large white flower, with buds and leaves: strings of green silk, to match the color of bonnet. It is (as well as No. 8) by MADAME RIEL, rue Lafitte.

No. 3 is a BONNET of grey Terry velvet, the back trimmed with a band of grey silk, with a narrow lace edging at top, and this band, with edging, is continued downwards to form the strings. The front of bonnet is trimmed by vine leaves, stamped out in scarlet velvet, and small gold flowers and leaves. MADAME MARIE LEMAITRE, boulevard des Italiens, is the designer of this bonnet.

No. 4 is a round HAT or *Toque* of grey felt. It is edged round with black lace, and jet clasps and pendants; a gold brooch on the right side, and a white feather on the left. *Brides* Benoiton, of narrow velvet, fastening under the chin by a gold brooch: a deep frill of black blonde is attached to the *brides*, and is continued round the back part of the hat. It is by MADAME ESTHER, rue Richelieu.

No. 5 is a *Mousquetaire* HAT of grey felt, trimmed with golden flowers and leaves, and bands of Bismark colored velvet.

No. 6 is a small *Fanchon* BONNET of black velvet, trimmed in front by a group of bronze ivy leaves, scarlet geraniums, and small gold sprays. The strings are formed of garlands of the bronze ivy leaves, and are attached to the front edges of a fall of black *tulle*, dotted with jet beads. This Bonnet, and also No. 10, are from the MAISON SIMON, rue Lafitte.

No. 7 is a BONNET of black velvet, edged round by a row of pointed black velvet leaves, with gold edges; at the left side is a large rose, with buds and leaves. *Brides* of black lace, fastening under the chin by a rose.

No. 8 is a BONNET of Bismark Plush. The front of bonnet is trimmed by a rose with brown leaves, and a plait or *tresse* of black velvet, the sides of which are continued to form the strings, and fasten under the chin by a rose. The back of bonnet is edged by a curtain of lace, and in the middle of crown is a black lace bow, fastened by a jet clasp. *Brides* of black lace to match the curtain.

No. 9 is a HAT of black velvet, having the edge enriched by a row of vine leaves, formed of very brilliant jet beads. It is by MADAME MARIA BOIREAU, boulevard Montmartre.

No. 10 is a **BONNET** of white *Crepe*, trimmed with bronze leaves and large pearls, imitating bunches of grapes. Strings of white satin.

No. 11 is a **BONNET** of bright blue velvet, formed in bands overlapping each other. It is trimmed at front by frillings of blue lace, and small gold flowers and leaves. Strings of blue lace, fastening by a gold clasp. It is from the **MAISON CORTIN, rue Lafitte**.

No. 12, **BONNET** of black velvet, trimmed in front by wheat ears formed of jet beads, jet pendants, and a rose with buds and leaves. The back is edged by a frill of black lace, enriched with jet, which is continued to form the strings. Rose to fasten at the neck. This Bonnet is by **MADAME HUSBAND, rue Lafitte**.

FOR LOVE AND MONEY;

A TALE OF THE WESTERN ROAD.

"Who art thou with anxious mien,
Stealing o'er the shifting scene?
Arm in arm, what wretch is he
Like thyself, who walks with thee."

— *Hawkesworth*.

I WAS desirous, as all true lovers are, of securing the hand of the one beloved in marriage, but fortune was unpropitious: my salary, in the eminent mercantile house of M. M. and Co., was not sufficient to furnish the means for supporting married life in a style corresponding to the expectations of my Emmeline; and although I had been promised a considerable increase, for the diligence which I had shown in the affairs of the firm, no opportunity had occurred for distinguishing myself in a manner to awaken the immediate sympathy of the principals. In point of fact, I was a modest, shy, and retiring young man, and others frequently got the praise that was due to myself.

The chief clerk, Samuel Namble by name, was a person of great ability, and unlimited confidence was reposed in him. I am writing of a time upwards of fifty years ago, before railroads were made, and when the clerks of mercantile firms had to travel post, with large sums of money in their charge. Our two chief partners were staid, quiet, reasonable, and grateful men, who never overlooked a second fault, but were always earnest in recognising a second service, and they were very much attached to the chief clerk, Namble.

Mr. Namble appeared to take a liking to me. He said that he approved of my unostentatious devotion to business, and whenever there was any extra duty to be performed, I was generally among the first to be selected for its performance. Mr. Namble had discovered my attachment to Emmeline, and he spoke frequently and highly of my prudent forethought, evinced in the postponement of our marriage until my income was enlarged. Many pounds were added to my little store

through the friendly intervention of the chief clerk, in giving me extra occupation, which the firm always paid for liberally; and Emmeline and myself were grateful to our considerate friend.

I was very much grieved one day to hear that Mr. Namble had been struck down by serious illness. It was an attack of fever, and when I called to see him, I was not allowed to go beyond the street door, for fear of infection. Namble, however, considerably sent me down by his wife the kindest messages, and expressions of grateful consideration. He was sensible of the interest I took in him, and he bade his wife inform me he should never forget it.

An opportunity shortly afterwards occurred for the manifestation of his friendship. He had not recovered from the fever sufficiently to be enabled to leave his room, when some local failures caused a run upon a branch bank of our firm in the west, and it was necessary that a large amount of gold should be at once despatched to the embarrassed office. Namble, whose duty it was to convey the specie, was of course disabled, and he was kindly pleased to entrust me with the very responsible task.

The sum to be entrusted to my care was upwards of ten thousand pounds, all in gold. Guineas were in circulation then, and ten thousand of those coins, whereon the head of his majesty King George the Third was impressed on one side, and the royal arms, in the form of a spade, on the other, were duly weighed into two firm oak iron-bound boxes, in my presence, and placed in my care.

Specie was never conveyed by the mail from our firm, because the roads at that time abounded with highwaymen, and it was considered preferable to travel post, the custodian of the money being accompanied by another trusty clerk fully armed. The driver (who went the whole journey) was selected from men of good character and experience, and he also was armed and prepared for any emergency.

Jeremiah Banchurch was the driver's name, and my companion for the journey was a strong stalwart gentleman, Mr. Luke Maynard, who had accompanied Mr. Namble on several occasions of the kind, and whose determination of character was so well known that no apprehension of night attack was ever entertained.

It was a fine autumn night when I took my place in the chaise, after seeing the boxes of specie deposited there. Jeremiah

Banchurch was in the saddle, and Mr. Maynard was preparing to follow me, when suddenly two sheriff's officers pounced upon him, and he was arrested for debt.

Nothing could exceed my friend's astonishment. He declared that he did not owe anyone a shilling; but there the writ was in the hands of the officers, and he had to answer the demand of one Roger Smith, who claimed payment of two hundred and eighty-nine pounds. The consternation of both myself and Mr. Maynard was great. The principals of our firm happened to be upon the continent, so that no application could be made to them, and when I sent to Mr. Nangle, I found, to my great mortification, that he had a relapse, and was delirious.

The officers persisted in carrying off their prisoner, and I was left alone with only Jeremiah Banchurch and the specie.

The first important business of my life was thus rendered fearfully difficult. But when Banchurch laughed at my uneasiness, and represented there was nothing to fear, that he had been time after time on the road with treasure and experienced no misfortune, I took heart, and set forth in the chaise alone.

We passed through London pleasantly enough. The night was dark, but a million of stars glittered afar off in the firmament, which I could see on looking out occasionally to keep myself from falling asleep, it being a special injunction that sleep was to be avoided until the destination was reached. A flask of water and a biscuit was for the same reason the only refreshment allowed on the night journey.

Beyond Piccadilly, on the western road at that time, was a dreary waste, and having parted not long before from my dear Emmeline and her family in their snug parlour, I could not but regret the disagreeable contrast which appearances now presented. I was cheered by the reflection that there is no pleasure in this world unaccompanied with pain of some sort or other, as I knew I should soon have the felicity of calling Emmeline my wife.

At the road-side house at Knightsbridge where Oliver Cromwell, in his time, was wont to take entertainment, it was considered necessary to give the horses provender: and it was a matter of concern to me that no lights were brought out by the host, the proceeding taking place in utter darkness. But I knew that Jeremiah Banchurch was a good and trusty servant, and so was comforted. The ostlers made noise

enough, and once I fancied that Jeremiah's voice sounded as if in distress; but in less than two minutes afterwards we proceeded on our journey, and the circumstance passed from my mind.

Before we came to Kensington, along the dark and lonely road, an interruption occurred. Some tipsy sailors, who had been regaling at an inn, had inadvertently let the mail-coach pass, upon which one of the party intended proceeding to Bristol to take ship there. This man was so far gone in liquor that he would insist that my chaise was the mail; and, despite the entreaties of his comrades, he climbed upon the top of the vehicle. I put my head out from the chaise window and protested against this, calling at the same time to the driver; but our voices were drowned by the cries and laughter of the sailors, and the boisterous exclamations of the one who had seated himself. Suddenly, I found Banchurch driving on at great speed, as if in apprehension of some assault from the suspicious men who surrounded us, preferring, as I thought, the presence of one of them on the summit of the vehicle, who might be harmless, to the many who might have an evil design upon us.

The road was exceedingly heavy, so that my desire far outran the speed of the vehicle; and in despite of my endeavours to keep myself awake, I fell off into a doze, and a delightful dream of dear Emmeline, whose face I fancied peeping at me through the window. Suddenly awaking, I beheld a face really at the window of the chaise, but it was the coarse face of a man, whose eyes were intently fixed upon me. As soon as he found that I was awake he rode off, and I resolved in my own mind not to sleep again.

We passed safely enough, though slowly, through Kensington and Hammersmith, seeing nothing but the dark thick hedges lining the road, and hearing but the sound of the chaise ploughing its slow length along. The sailor on the roof appeared to have fallen asleep.

Suddenly cries of distress were heard in female voices, followed by pistol shots; and as the cries came nearer the driver slackened his pace, to my vexation: for, although at any other time I should have been the first to rush to woman's assistance, I had a due sense of the importance of the specie in my charge. I put my head out from the window to urge Jeremiah Banchurch to increase his speed, when, to my astonishment,

two females came rushing along the road imploring protection.

They had been assailed, they said, by highwaymen ; their coach had been stopped, the coachman was bound, and the thieves were at that moment rifling the vehicle. They entreated that I would protect them as far as Brentford, where their friends resided ; but assuming a rudeness that was uncongenial to my nature, I declared there was not room in the chaise, and peremptorily ordered Banchurch to drive on.

The younger of the two females, however, had already got the chaise door open, and darting in, fell fainting on the seat directly opposite to me.

Here was a situation. What was I to do ? To remain upon the spot would be to provoke an attack from the highwaymen, who from ransacking the ladies coach would, no doubt, proceed to mine. Although the road was in a wretched condition, Brentford might be reached in less than an hour, so I thought it expedient to admit the other lady, an elderly person, muffled in many wrappers, to look after the young one who had fainted. This was done, and Banchurch drove on with alacrity.

I was not at all at ease, however, for many stories of female robbers were in circulation at the time, and I somewhat ostentatiously exhibited my pistols, and examined them. The elderly female observed my movements with evident interest.

We were now approaching Chiswick, and the cold night air from the river came piercingly across the road. To my surprise the driver instead of proceeding straight forward, turned into a dark and narrow lane, and urged the horses forward. In reply to my inquiry as to the meaning of this, which I had to repeat more than once, I was told that horsemen were behind us, approaching rapidly, and it was feared they were the same highwaymen by whom the outrage on the rescued ladies had been committed. Judge of my astonishment when I found the voice of the driver was not that of Jeremiah Banchurch.

"Where is Banchurch ?" I cried, "and who are you ?"

"Oh," replied the voice indifferently, "I'm Ostler Joe. Did'n't you hear Jerry's cry at our house at Knightsbridge ? Why, he falled down the cellar stairs, and was insensible afterwards ; and as I knowed Jerry, and Jerry knowed me, I fancied it would be best to take his place. Hush !" this strange man continued, as the sound of horses feet

galloping on the highway became nearer, "Be silent until they are past."

I stifled my curiosity, and remained speechless, grasping at the same time both my pistols, and assuring the ladies, whose alarm I felt must be very great, of my protection.

The driver suddenly gave a cry of consternation. "They are turning into the lane," he exclaimed, "We are lost !"

"Of course *you* are," exclaimed the sleepy sailor on the roof, who had mistaken my chaise for the Bristol mail, and suddenly there was a crashing sound of conflict, and I heard no more, for the blow from a heavy weapon upon my own head from the elder woman, my companion in the chaise, laid me senseless.

When I recovered I found myself in the arms of the sailor, who was not at all tipsy, but very sensibly and kindly seated at my side. The two ladies were handcuffed, and strongly tied together, whilst several stout and official looking men were busy outside.

The meaning of all this was soon explained. The tipsy sailor was one of the chiefs of the police. Jeremiah Banchurch had been seized and gagged at Knightsbridge by a gang of robbers, who had been informed of my intended journey with the gold : one of the party had taken Jeremiah's place, and the two ladies were other members of the gang disguised. I then found that it had been customary when Mr. Namble went with the gold to apprise the police, and obtain an escort ; and it was only to the accidental circumstance of a constable observing the well known chaise at the door of our firm, and reporting the circumstance, that the robbery was prevented. The man reported the fact immediately, and at once a party of constables, duly armed, was sent forth after my chaise. The chief took possession of the vehicle as a tipsy sailor, and it was the coming up of the rest which induced the driver to turn out of the road, for he well conceived the possibility of officers in pursuit. My friend Mr. Maynard was of course at liberty the next day, for his arrest had been a trick to get him out of the way.

The confidential, Mr. Namble, was not seen afterwards. He went off mysteriously when it was known that the robbery was frustrated ; and it was well he did so, for the prisoners all declared that *he* was the prime mover of the scheme, and that they had been employed by him. The "sailor" proceeded with me the rest of my journey.

as he should have done from the commencement, and the gold was safely deposited at its destination. The firm, in charity, never instituted further inquiries after "good" Mr. Nambly; but as for myself, I prospered greatly. Some other important missions intrusted to my care turned out well, and soon my dear Emmeline became my wife. Thus my highest dreams of felicity were realised.

The Theatres.

DRURY LANE.—The spirit of good management is strikingly displayed by Mr. Chatterton in the performances at this theatre. It is not enough to select good pieces, works that can be regarded with satisfaction now, and reflected upon with pleasurable feelings always, but they must be produced in a corresponding style of excellence. The management of Drury Lane understands this perfectly well, and "mounts" all its productions in a style which commands admiration on account of correctness as well as magnificence. The drama of *Faust*, a remarkable example of picturesque and poetical grandeur, never fails to attract large audiences. Mr. Chatterton has brought out Shakespeare's tragedy of *King John*, and not only rendered justice to the wonderful genius manifested by the immortal author of the play, by distributing the characters to first-rate artists, but has also given an admirable stage realization of the historical characteristics of the time. Mr. Phelps's impersonation of the character of *King John* is well known as one of his best assumptions, and he is supported with strength and appropriate care by Mr. Ryder, Mr. Barry Sullivan, Master Percy Roselle, and that always interesting actress, Mrs. Herman Vezin. The revived melodrama of *The Miller and his Men*, with Bishop's fine music, has had all the charm of novelty, and is as great a favorite as on its first production. The performances have been varied by the production of *Macbeth* and *The Lady of Lyons*, and the new play called *the Doge of Venice*, bids fair to prove a great attraction: it is an adaptation of Byron's *Marino Faliero*. It will be placed on the stage in magnificent style and will be supported by the whole strength of the company.

PRINCESS'S.—Mr. Boucicault's Irish drama of *Arrah-na-Pogue* is again a great success. Mr. Vining made a good calculation of its attractiveness when he went to the expense of providing new scenery for the revival, for the house has been well attended every night. Not a particle of the spirit of the performance is lost; indeed, in some respects, it seems heightened: and Mr. and Mrs. Boucicault, in the characters of *Shaun the Post*, and *Arrah Melish*, never played better, nor with a greater desire to gratify the public. Mr. Vining is excellent in the character of the *O'Grady*, and Miss Hughes as *Fanny Power*, and Mr. D. Murray as *Michael Feeney*, assist considerably in the general effect of the piece.

THE LYCEUM.—The tender pathos, delicacy and discrimination, that are such marked characteristics of all Mr. C. Fechter's impersonations, have rarely been seen to greater advantage than in Lord Lytton's romantic play, *The Lady of Lyons*. The few changes which Mr. Fechter has made (with the sanction of the author) have had the effect of heightening the interest of this standard play, and the manner in which it is placed upon the stage, reflects the highest credit on the management. Mr. Fechter is ably supported by a most efficient company, including Messrs. Jordan, Emery, Callaem, Mellon, Dalton, and Francis; and Messrs. C. Leclercq, Elsworth, and Mrs. H. Marston.

ADELPHI.—Mr. Webster has entirely re-decorated his theatre, and given it a most brilliant aspect; and has also placed the direction of stage affairs in the hands of the popular actress, Mrs. Alfred Mellon, whose taste in the production of pieces will no doubt be found equal to her skill in their performance. The opening novelty

was a farce, bearing the amusing title of *Man is not Perfect, nor Woman either*, in which Mr. G. Belmore made his first appearance at this theatre. The piece is amusing and met with much applause. The popular comedy of *Masks and Faces* followed, in which Mr. B. Webster resumed his original character of *Triplet*. Mrs. Alfred Mellon took, for the first time, the part of *Peg Woffington*, and played with much grace, spirit, and power. Mr. Webster has also appeared in *One Touch of Nature*, and was received with warm applause. The admirable actress, Miss Herbert, of the St. James's theatre, has appeared in a new drama by Mr. Watts Phillips, entitled *Maud's Peril*, which is replete with the most thrilling interest, and affording an admirable opportunity for the display of Miss Herbert's talents. Mr. Belmore as the returned convict *Toby Taperloy*, brought out the points of the character with much effect. The new scenery by Mr. Grieve, is most picturesque and appropriate.

ST. JAMES'S.—Miss Herbert has re-opened this theatre for the winter season, with an original comedy by Mr. Stirling Coyne, entitled, *A Widow Hunt*. The spirited directress has taken the opportunity of introducing to the London public a new and talented comedian, Mr. J. S. Clarke, and the part of *Major de Boats* is well suited to display the humorous and amusing points of his acting.

OLYMPIC.—Here we have to record the continued success of Mr. Charles Mathews in *The Liar*, *Patter versus Clatter*, and *Cool as a Cucumber*, and in a new piece, entitled, *If I had a Thousand a Year*. The engagement of such popular favorites as Mr. and Mrs. G. Mathews can hardly fail to prove remunerative to the management.

THE QUEEN'S THEATRE.—In this new place of entertainment all the modern improvements have been combined with great skill, and neither expense nor trouble has been spared to render the theatre worthy of the public patronage. Mr. Wigan's management is a guarantee of the excellence of the performances, and we think we are justified in predicting that the theatre will prove a most successful speculation. The new romantic drama *The Double Marriage* is an adaptation of Mr. Charles Reade's well known novel *White Lies*. We must serve a more detailed account of this piece for our next number, and will now only add that it is a most decided success and is admirably acted by Messrs. A. Wigan, Lionel Brough, and Wyndham; Mesdames Ellen Terry, Addison, and other members of this excellent company.

STRAND.—This pretty little theatre, which, under the management of Mrs. Swanborough, has obtained a very high place in public estimation, commenced its winter season with the attractive pieces, *Our Domestic* and *the Latest Edition of Kenilworth*. The bill has since been varied by the production of another new burlesque, under the title of *William Tell with a Vengeance*, by Mr. H. J. Byron, and rich in that peculiar humour for which the author is celebrated. Burlesques are always well played at this house, and nothing was ever represented with greater spirit than the present novelty, which is therefore likely to have an extended run.

NEW ROYALTY.—Miss Oliver must certainly claim the credit of having brought out the most successful burlesque ever produced. In a few days *Black Eyed Susan* will have reached its 300th night, and the lively song and spirited dances are as attractive as ever. The popularity of Mr. Craven's drama, *Meg's Diversions*, also has in no wise diminished, and we believe it is almost unprecedented for two pieces of equal attraction to have kept their joint places in a programme for so long a period.

HOLBORN THEATRE ROYAL.—Here we have to record the production of a new drama by Mr. Robertson, entitled, *For Love*. It is admirably acted by Messrs. Montague, Price, Gordon, Widdicombe; Mesdames Stephens, Henrade, Jenny Wilmore, and C. Saunders. The new burlesque by Mr. Burnand, called *Mary Turner*, is most amusing and acted with much spirit by Mesdames C. Saunders, Fanny Josephs, Jenny Wilmore, and Messrs. Robins, Montague, and Garden.



Le Monde Élegant



Novembre 1861

L. L. L.

Le Monde Élegant.

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November 1867

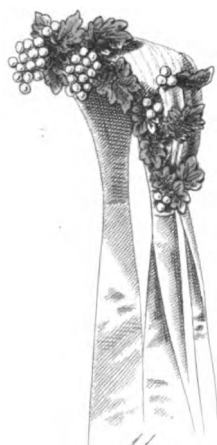
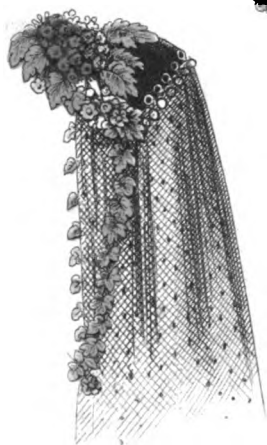
Plate 3

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Le Monde Élegant

THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 528.

DECEMBER, 1867.

VOL. 44.

Observations

ON

LONDON AND PARISIAN FASHIONS.

IN our three last numbers we have gone fully into all the varieties of out-door garments, such as Paletôts, *Peplums*, Cloaks, and Paletôt Mantelettes, and the various styles of morning and promenade dresses, with their materials and trimmings. In our present number we shall go more fully into the styles of Evening dresses, as the season for Balls, Parties, &c. is about to commence.

The most fashionable form, and that which is now adapted for almost all evening dresses, is the close fitting *Princesse* style, having the skirt gored so as to sit plain at hips, and cut in one piece with the body without seam across the waist.

The bodies are generally cut very low, the opening being often made of the square or Watteau styles. The adoption of this low style of body will be of great advantage to our English ladies, who are universally allowed to have the finest figures in the world. The *Suisseuse* style of bodies are also very fashionable.

White silk is one of the most fashionable materials, and so is white muslin over white silk. White muslin spotted with gold, worn over an under skirt of dark blue silk, is very elegant, and so is white muslin and lace over pink silk.

A very novel style of trimming for evening dresses, consists of broad sashes of lace and ribbon; they start from the front of waist and form a large bow and ends at the back, this bow and ends being used to loop up the upper skirt at this part.

Plaits and pipings of bright colored satin are being much used for trimmings, and so are bands of ribbon and lace, both black and white: *râchings* are now very rarely used. Flowers are used but sparingly.

In our 1st and 2nd plates we have given three of our newest styles of *Paletôt Mantelettes*, and also a very novel and elegant

Promenade suit, fig. 1 plate 2; this suit is a very tasteful combination of black silk, and black velvet, with trimmings of gold colored velvet and narrow black lace.

THE FULL-SIZED PATTERN.

Our full-sized pattern is an *EVENING DRESS OF THE PRINCESSE FORM*, the body and skirt cut in one.

From this pattern our subscribers will be enabled to cut all the various styles that are shown on our plates, whether it is the close fitting dress of white silk or muslin, or the tunique style of body and upper skirt. The upper edge of body may be of the usual form as we have given, or it may be cut out at corners of chest, to form the square opening like fig. 2 plate 3, and fig. 3 plate 4.

It is for a lady of good figure, measuring 34½ inches round the chest, and consists of four pieces—back, side-piece, front, and short full sleeve. The skirt will require lengthening about a yard equally all round the bottom; continuing the seams in straight lines, and giving the bottom exactly the same sweep as in this pattern.

The puff which is to be taken out in the front (to form the bosom) is indicated by pricked lines; it may of course be made larger or smaller according to the size of waist.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of sea-green silk, the skirt without trimming. The Mantle is of black velvet, and is made with a hood. It is trimmed all round with a plait of black silk, edged with *guipure* lace, and also has a broad flounce of the same lace at the back. The fronts of the Mantle are cut square and rather deep. The hood which is lined with black silk, is trimmed all round with the plait and narrow lace, and is ornamented by a bow and two long floating ends. Bonnet of maroon velvet, trimmed with *Marguerites*.

This elegant costume is from the *MAISON DIEULAFAIT, Boulevard de la Madeleine*.

PROMENADE COSTUME.

Fig. 2.—Dress and *Paletot* trimmed *en suite*. The dress is of pearl-grey silk trimmed on each side of fronts, by two rows of

black *passementerie*, or gimp, which imitates a double skirt, made *en tablier*, and are joined *en escalier* at the bottom of each row, by a similar trimming edged with fringe. The *Paletôt* is of *Bismark* cloth. It has a collar and is fastened by two rows of black buttons, below which are two small pockets, marked out in black *passementerie*. The sides and back of the *Paletôt* are cut *en escalier*, and trimmed with a wide gimp and fringe similar to those on the dress. The gimp passes from the sides, round the shoulders, terminating at the back. There is a square pocket at the right side. The sleeves are trimmed at the wrists by six or seven rows of narrow gimp, placed horizontally. Leghorn Hat, trimmed with scarlet velvet.

This costume is from the MAISON ADOLPHE, *Boulevard des Italiens*.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of blue silk, trimmed at the bottom with short rows of black velvet placed in groups, both horizontally and perpendicularly; the upright pieces being each headed by a small black velvet button. Over this dress is a black velvet *tunique*, cut *en Princesse* in one with the low square *corsage à bretelles*, trimmed at the bottom with black gimp, and having a row of small buttons down the front. Above the square *corsage*, appears the body of the blue silk dress, trimmed with perpendicular rows of black velvet, each row headed by a button. The blue silk sleeves are trimmed round the arm-holes and at the wrists with short rows of black velvet, placed lengthwise, and each terminated by a button.

This costume is by MADAME PROST, 51, *rue de Lafayette*.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of rich black silk, the skirt trimmed in front with a row of amber silk buttons. On each side are long tabs, marked out in amber silk braid, and edged with narrow black lace. These tabs are partly covered by a *tunique* of black silk, trimmed like the tabs with amber braid and black lace. This *tunique* is caught up on each side and fastened to the corners of the skirt of a *casaque* of black velvet. This skirt is cut *en tabliere*, and is trimmed like the tabs, by the amber braid and lace, which trimming is continued up the body, passing over the shoulders, and terminating at the back of waist. The pointed venetian sleeves are

open at front from the arm-hole, and are lined with yellow satin. There are also tight-fitting sleeves of black silk, trimmed at the wrist with two rows of amber braid, edged with narrow black lace forming pointed cuffs. The body is trimmed in front with a row of amber buttons which are continued down the skirt of *casaque*. Hat of black velvet, trimmed with a *rouleau* of amber velvet and a feather of the same color.

This elegant costume is from the VILLES DE FRANCE, *Rue Richelieu*.

PROMENADE COSTUME.

Fig. 2.—Dress of rich blue silk, the skirt made with a train, and trimmed near the bottom with a row of vandykes in narrow black gimp and fringe. The *Paletôt* is of black velvet, and has the bottom edge notched out under each arm, to form a square opening, besides which, this opening is cut up in tabs, trimmed round with narrow gimp, and edged with fringe. The fronts of the *Paletôt* are trimmed with fourteen rows of gimp placed horizontally, and terminated by buttons placed near the edge, and the back is trimmed in a similar manner, the only difference being that there are only twelve rows of gimp instead of fourteen. There are five rows of gimp round the neck, extending down the front, and terminating at the waist. Two groups, each formed of five rows of gimp, are placed at the back of the *Paletôt*, starting from the neck, and terminating just above the trimming on bottom edge. The arm-holes are trimmed round with three rows of gimp, and two rows are carried down the sleeves, which are trimmed at the wrist with seven or eight rows laid horizontally. Bonnet of white Chip with a fall of blonde at the back, and a bunch of yellow velvet leaves at the left side.

This Toilette is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 3.—Dress of pearl-grey silk, trimmed near the bottom with a black lace flounce, headed by a magenta ribbon. On this skirt, starting from the waist, are three long tabs, marked out in magenta ribbon and edged with black lace, the middle one being rather longer than the other two. At the back of the waist is placed a bow of black lace, with two floating ends. The corsage is trimmed with a bertha of black lace headed by magenta ribbon, and lace edging. The sleeves are trimmed at the wrists with large cuffs formed of black lace and magenta ribbon.

This costume is by MADAME PROST AND COMPANY, 51, rue de Lafayette.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, both skirts of white muslin. The lower one consists of rows of large *bouillons* placed horizontally. The upper skirt is caught up at the back, by a broad sash of white ribbon, covered with black lace, and edged on each side by a band of narrow *cérise* ribbon, and this sash is formed into a large bow at the back, with two floating ends. The body is of black lace, and is cut square; and the sleeves are of the same material. *Chemisette* of white muslin, with short *bouillon* sleeves.

This elegant costume is from the MAISON PARIS, Boulevard des Capucines.

BALL COSTUME.

Fig. 2.—Dress à deux jupes; the under skirt is of pink silk, trimmed at the bottom with a white lace flounce, headed by a garland of eglantine and foliage. The upper skirt, of white muslin, is divided into two separate parts; the front of this skirt is trimmed with a white lace flounce headed by a narrow *cérise* ribbon; it is caught up on each side and fastened by bouquets of eglantine; a double band of the narrow *cérise* ribbon is carried up from each bouquet, and fastened near the waist with single flowers at the top, the under skirt being seen through the opening left between the narrow *cérise* bands. The back part of this skirt is edged with narrow lace, with a heading of the *cérise* ribbon; it is fastened to the front part by a bouquet of eglantine at each side, placed lower than the others. The body is of white muslin, lined with *cérise* silk, edged with a double row of *cérise* ribbon, and finished with a bouquet of eglantine in the front. The sleeves à la *peplum*, are very long and are open at front of arms; they are of white muslin, trimmed with narrow lace and ribbon, and are fastened by a single flower to the upper skirt. At the top of this deep sleeve, is an *épaulette* similarly trimmed, and fastened with eglantine.

This dress is by MADAME BREANT CASTEL, 28, Rue neuve des Petits Champs.

BALL COSTUME.

Fig. 3.—Dress of white silk: the bottom of the skirt is trimmed in front with five narrow flounces of white lace, the upper is headed by a blue velvet plait, the lower flounce is carried all round the bottom of the skirt, and is headed by a plait of blue velvet;

this plait is carried up the skirt on each side imitating a *tunique*, and terminating in two small bows just below the waist. This *tunique* is also trimmed with a similar plait of velvet, which starts a little below the one already named, and is formed into two festoons at each side, with a large bouquet of blue velvet flowers at the point; a white lace flounce, which is carried round the lower festoon, passing round the back of *tunique*, headed by the blue velvet plait. On the front of the skirt, and starting from the top of the flounces are placed three rows of narrow blue velvet which are carried up the square body, and terminated under the lace *bertha*. The sleeves are very short, being merely formed of a narrow lace which appears below the *bertha*. This body and skirt are cut à la *Princesse* like our full sized pattern.

This dress is from the MAISON PARIS, boulevard des Capucines.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of white tarlatane; the skirt is formed of *bouillons* which go entirely round it. The *sortie de Bal* is made of white cashmere. It is formed of two separate parts. The under part is quite plain, the upper part or cape, is also plain, but caught up at the back by two gold rosettes, which terminate in tassels of the same metal.

It is from the MAISON BOUDET, boulevard de la Madeleine.

BALL COSTUME.

Fig. 2.—Dress à deux jupes, both skirts of rich white silk. The lower one is trimmed at the bottom by four *bouillons*. The upper skirt is edged with black lace, and forms a *tunique* caught up and terminated on each side by a series of these tabs, which lie over each other. The ends of three tabs hang loose, and they are fastened together by single roses. The upper one is carried up the *corsage* and terminates under the black lace *bertha*. The front of the lower skirt between the two rows of tabs, is trimmed with three small flounces of black lace, which lie over each other and form a short *tabliere*. The *corsage* is cut square, and trimmed with a single rose on each shoulder, and two tabs which fall over the *bertha*. This dress may be cut from our full sized pattern.

This elegant *toilette* is from the MAGAZINS DE LA SCABREUSE, 10, rue de la paix.

BALL COSTUME.

Efig. 3.—Dress à deux jupes; the under skirt of sky blue silk, trimmed at the bottom with a thick *rûche* of the same material. The upper skirt is of white muslin with gold spots, it is cut open at the left side, and the edges of opening are united by three large rosettes of blue velvet, with gold ornaments in the centre of each. This skirt is trimmed all round and at the two sides of the opening, with a narrow gold cord, and has a tassel of the same metal at each corner. The body is made of blue silk covered with muslin like the upper skirt; it is trimmed in front with two large blue velvet *rosettes*, and a lace *bertha* proceeds from the waist and is carried over the shoulders, terminating in a long bow and floating ends of blue velvet.

This costume is from the VILLES DE FRANCE, *rue Richelieu*.

PLATE THE FIFTH.

No. 1 is a HAT of black velvet, having at the left side a large ostrich feather, fastened by a large fancy gold clasp with emerald centre. It is from the MAISON SIMON CASH-EIN, *boulevard des Italiens*.

No. 2 is a *fanchon* BONNET of white felt, trimmed by *bandeaux* of blue velvet: the strings are of blue velvet and are lined with white silk; they fasten by a small rose. In the front of bonnet there is a group of roses, buds, and leaves, and a small white ostrich feather. This bonnet is from the MAISON DELANOUE, *rue de Richelieu*.

No. 3 is a *Mousquetaire* HAT of black felt, trimmed by a large roll or *bandeaux* of black velvet and silk, twisted to imitate a thick cord: at the left side is a plume of dark green cock's feathers, and a few feathers of the small green parrott. Veil of black spotted *tulle*, edged with narrow black lace. It is by MADAME ESTHER, *Rue Richelieu*.

No. 4 is a BONNET of pink terry velvet, the back part formed of pleats overlapping each other, and the front edge consisting of bands of the same material, folded over to form half diamonds; crystal pendants at top. Pointed curtain of pink *tulle* edged with pink lace; a satin bow at the point, lappet shaped strings of pink *tulle*, edged with pink lace, they are carried across the back part of the bonnet and have a satin bow at the top, narrow streamers of pink satin at back. This bonnet is by MESDAMES BRIE AND GEOFFRIN, *rue de Richelieu*.

No. 5 is COLLIER POMPADOUR: this elegant novelty is of cerise velvet, edged at top

by a narrow white lace, and ornamented by small *rosaces*, of white *guipure*. It, and also the sleeve No. 8, are from the MAISON COLD-BERT, *boulevard des Capucines*.

No. 6 is a BONNET of white terry velvet, bordered at front by white feathers, with gold leaves and branches: at the back a narrow band of the white terry is carried across the bonnet, forming a small bow at the top, lappets or tab shaped strings of the same material, having the pointed ends edged by a fringe of white lace. This bonnet is by MME. RIEL, *rue Lafitte*.

No. 7 is a BONNET of grey satin, formed of narrow bauds overlaying each other. In front is a group of white feathers with rose-buds and leaves. *Brides* of white *tulle*, carried over the back part of the bonnet. It is from MADAME HORTENSE CHEVILLET, *rue Lafitte*.

No. 8 is a SLEEVE of white muslin and *guipure* lace, trimmed by narrow bands of blue ribbon velvet, and small stars of white *guipure*.

No. 9 is a *Mousquetaire* HAT, designed by MADAME MARIA BOIREAU, *boulevard mont-matre*. It is of grey felt, and has the sides of prim turned up and covered by black velvet: small black feather tuft on left side, and a large black ostrich feather carried all round the crown.

No. 10 is a CAP, formed of white *Cluny* lace and scarlet velvet ribbon of moderate width.

No. 11 is a BONNET of black velvet, formed in narrow pleats from back to front, and having bands of black ribbon velvet carried from ear to ear, at the front edge, the back, and the middle of crown. No strings or *brides*, their place being supplied by a deep fall of black lace, carried all round the back of bonnet, and fastening under the chin by a Pansy of violet velvet. The front and back of this bonnet are also trimmed with Pansies, buds and leaves. It is from the MAISON LEBLANC NEY, *rue des Martyrs*.

No. 12 is a BONNET, composed entirely of rich bismark velvet. It is of a *Fanchon* shape, crossed at front, back, and centre, by narrow bands of the same velvet; in front it is trimmed by leaves all cut of the same velvet, and a large flower half velvet and half gold. At back there are two pointed lappets, attached to the bonnet by velvet ornaments. Strings of narrow velvet, fastening under the chin, and *brides* of Bismark colored satin, fastening underneath the chignon. This bonnet is from MADAME MARIE LEMAITRE, *boulevard des Italiens*.

FRIENDS AND NEIGHBOURS; A TALE OF THE GREAT CITY.

"Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest
thought."
—*Shelley.*

Two very prosperous, and therefore envied, citizens of London, were Mr. Christopher Hyptree, and Mr. Nathaniel Marge. They engaged deeply in commercial speculations, and were both supposed to have amassed riches: but suddenly the name of the latter appeared in the Gazette, and his friend Hyptree narrowly escaped a similar fate. There were persons connected with both in mercantile affairs who whispered that Marge had been sacrificed by Hyptree, but when the latter took the orphan daughter of his friend into his house (on the flight of her father to Australia) the source of scandal ceased. Hyptree had no children of his own, only a wife; so that Julia Marge it was supposed would be his heiress.

Christopher Hyptree had one of the grandest villas in the suburbs of London, where he entertained wealthy citizens occasionally; men whose souls were in their money bags: promoters and directors of railway companies; men who had a reputation for commercial wisdom, and commercial morality also, as far as that goes, which is a very little way. Mr. Willoughby Woodgville, who had just stepped into his deceased father's business as a stock-broker was among the visitors; and Mr. Willoughby Woodgville, a fine portly young fellow was even less scrupulous than his father had been, and still more lucky.

There was a lady residing in a neighbouring villa, (Laurestina Villa,) Mrs. Rosalinda Roseby, a widow of very engaging manners and prepossessing appearance, her age was anything you might choose to fix upon between five and twenty and forty; for her majestic proportions were so "assisted" by the discoveries in the art of improving female beauty, that when she was in good temper she looked uncommonly well; and she was always good tempered in company.

Mrs. Rosalinda Roseby was intimate with the Hyptree family, and having made two or three fortunate speculations on Mr. Hyptree's suggestions had become possessed of an inclination to speculate further. Mr. Willoughby Woodgville, with his fine imagination, was disposed to assist her little transactions, so that confidential communications existed between them; and although

the charming widow sometimes lost considerably by those transactions, she found consolation in the reflection that Mr. Woodgville was losing his heart under the influence of her fascinations.

And Mr. Woodgville in the firm belief that the young widow's fortune was equal to the appearances she made, had no objection to lose his heart: upon the supposition that he had one: for he was not convinced upon that point himself. His occupation was simply to make money, and he had no time to think about anything else.

One thing excessively annoyed this gentleman and made him frequently decline Mr. Christopher Hyptree's invitations, and that was Julia Marge's continual harping upon the lax morality of the commercial world; for as the cap which is metaphorically said to fit certain heads, was so well suited to his own that he could not deny it even to himself, he felt uncomfortable under Julia's lectures.

There is a mode of lecturing however that, sharp as it may seem at first, becomes eventually rather agreeable than otherwise, and Julia's notion was so obviously disinterested, and the sharpest wounds she made were so evidently like those of the skilful surgeon who only cuts to heal, that Willoughby Woodgville, from being a mortified and somewhat indignant listener came to feel rather pleased with the fair censor of city matters, and consequently of his own, from the attitude of attentive listening. This young man steeped in city depravities, eventually assumed that of an admirer, so that Mrs. Rosalinda Roseby was sometimes disappointed in her expectations of his company; and was always puzzled by his dissuasions from entering into speculations of a bad or doubtful character which he had previously encouraged. The fact was, Willoughby Woodgville was becoming a better man under the influence of Julia Marge's wisdom, courage, and virtue, and at last he declared his love for her.

But Julia was not disposed to accept the overtures of so imperfect a character. She saw that there was a dormant principle of honour in her lover, and that it might be developed for high and noble purposes; but she had to conquer the defects and vices of habit and example; and if she could do this she acknowledged to herself that he would be worthy of her love.

The magnificent widow, was sharp to perceive what was going on, and resolved to stop it. She became more frequent than

ever in her calls upon the Hyptree family, and more kind than ever in her friendly manifestations to Julia Marge.

The spouse of Mr. Hyptree, a dear old credulous lady, was the special instrument however, selected for the widow's purposes. By means of hints and inuendoes, she soon succeeded in impressing that lady with a belief that Julia was taking advantage of her knowledge of the family secrets, and making commercial speculations against Mr. Hyptree, and that Willoughby Woodgville was the agent through whom her enterprise was wrought. Being bound to secrecy, the Hyptrees were unable to test the accuracy of this information. The wife communicated all to her husband, and doubts and fears of Julia took possession of their minds. To balk Mr. Christopher Hyptree of a bargain was a sad crime with him; and Julia was now regarded with suspicion.

The neighbour's next proceeding was to bribe the servant of the Hyptree family, one Jacintha Grubbs. A five pound note was sufficient to buy up the conscience of Jacintha Grubbs; and confidential communications between the latter and the lovely possessor of Laurestina Villa, resulted in an application made by Jacintha to Miss Marge.

She was desirous of appealing to the sympathy of her "dear young lady" and imparting to her an interesting secret.

Julia Marge consented to listen, and then it was related that Jacintha had ensnared the affections of two lovers—nice young men both—but her parents, respectable bakers in an adjoining village, disapproved of one of them, and she wished therefore to give him up. Would Miss Marge, in her kindness, be so obliging as to write a note for her to that effect, as she could not write herself?

Julia, desirous of doing the girl a service, wrote the required letter. It was to the effect that circumstances which it was not necessary to detail, had induced the writer to change her mind with respect to the pretensions of the person addressed; and as she had given her promise now to another, she begged that their correspondence might cease.

"What is your other name, Jacintha?" asked Julia Marge, on coming to the signature.

"O, Miss, you need not put any name," was the girl's reply, taking the letter from the young lady's hand, at the same time, thanking her very much for her kindness.

As soon as Jacintha could see Mrs. Rosa-

linda Roseby, the letter was placed in her hands, and another sovereign rewarded Jacintha Grubb's success. There was no hesitation in appending Julia Marge's name to the epistle, and sending it forthwith to Mr. Willoughby Woodgville.

The first act of treachery was done; but it had now to be provided for. There was not much difficulty in this, for the letter box was always taken to the fair widow, and by means of another bribe, Jacintha was induced to say, whenever Mr. Willoughby Woodgville called in person, "the ladies are not at home."

The lover did call in person; he called again and again: for he was convinced by the wisdom and eloquence of Julia, and wished only to be led by her into the ways of honour, and with her for a constant companion and guide. But the answer invariably was, "not at home." Poor Mrs. Hyptree was a little deaf, consequently the manœuvre of her pretty neighbour remained undetected. Mr. Woodgville then wrote to Julia, soliciting an interview. In his letter he referred to new commercial transactions into which he had been led by the superior virtue and intelligence of Miss Marge, and which were likely to prove very lucrative. This letter was handed to Mrs. Roseby, by treacherous Jacintha Grubbs; and when Mrs. Roseby saw Christopher Hyptree returning from town, she asked him to come into her house, where she laid the letter before him.

Christopher Hyptree, who upon all matters beyond the realm of commerce was exceedingly dull, jumped at once to the conclusion that the speculations Mr. Woodgville alluded to were those which he had been led to suppose Julia had balked him of; consequently he flew into a great rage, and thanking Mrs. Roseby for her information, rushed off to take dire vengeance. He could forgive many things, but nothing that affected his monetary affairs. Touch his money! You had better touch his life.

Julia was astonished at Mr. Hyptree's vehemence and her attempted explanations were of no avail. Her words but added fuel to the exasperated merchant's fire, and her appeals to dear old astonished Mrs. Hyptree, were ineffectual; for the latter without pretending to know anything about the matter, shook her head indignantly, clenched her hands and sighed. The result was that Christopher Hyptree in a burst of fury insisted upon Julia leaving the house forthwith.

"Where am I to go?" asked the dependant, mildly. "Go!" exclaimed the merchant, "anywhere; any place would be too good for you." Nevertheless he thought it expedient to call in his neighbour the fair widow, for advice: and the advice which she gave in the disinterested kindness of her heart was that Julia should earn her livelihood in future. Madame Modes, her milliner, happened at the time to require assistants, and it was decided that Julia should be introduced among the latter. "I am content" said Julia, and quietly resigned herself to the new circumstances that were made for her.

Mrs. Roseby now thought that her little money speculations would be resumed through Woodgville's agency, whilst Mr. Hyptree felt sure that his dark transactions would be undetected, and dark enough some of them were. He had, indeed, just invested forty thousand pounds, which he held in trust for a friend in Australia, who for years had been striving to renew a lost fortune and had so far succeeded when on a sudden Hyptree ceased to hear of him, and believing that he was dead, considered himself rightful owner of the money. But that friend was Nathaniel Marge,—father of the girl whom he had just thrust out of doors.

Yes, the poor girl turned from the splendid house of the Hyptrees, was rightful owner of forty thousand pounds, sent from Australia from time to time to be invested for her benefit, and which Christopher had put to his own account. His affairs were embarrassed; his splendid mansion was supported on paper promises to pay, and he only hesitated to sacrifice the Marge money, because, although considerable, it would go but a small way in satisfaction of the demands of his creditors.

Julia Marge became a milliner, a paid assistant to Madame Modes; the Hyptrees had discarded her, Christopher concluded her father must be dead and could not rise from the dead to demand restitution: and Willoughby Woodgville had gone upon the continent to try to forget the beautiful girl, by whom, as he believed, the offer of marriage had been rejected.

Thus six months passed away. Woodgville finding no rest abroad, returned to his native country. On crossing from Boulounge to Folkestone, the weather was bad and the only two passengers able to converse through the storm of wind and rain, were Willoughby and a hearty old gentleman whose face indicated that he had not only weathered the

worst of storms, but felt all the better for them. The tale of his adventures greatly interested Willoughby, for he had been through many perils both on land and sea; his love of exploration had led him through the deserts, and for many years he was unable to correspond with his friends in London. "No doubt they think me dead" he observed, "and it is a pleasure to imagine the joy and delight it will be to them to see me, Dear Kit, the happiest of all! Bye the bye" the old traveller added, "you seem well acquainted with the city of London, perhaps you know or have heard of Christopher Hyptree."

"Hyptree!" exclaimed Willoughby, suppressing a sigh; "indeed I do."

"Do you really? He has a child with him. Child! Dear, dear, she must be a fine grown woman by this time."

"What! Julia Marge? exclaimed Willoughby.

"Yes, Julia Marge, my child, my daughter," responded the old man.

Very few words sufficed after that to establish an understanding between the companions, and Nathaniel Marge was not at all displeased to find that his daughter had engaged the affections of so gentlemanly a man as Willoughby Woodgville, although why she should have rejected him as a lover he could not conceive.

"We will clear up the mystery at once when we get to London," said the plain spoken, honest Nathaniel.

But when they got to London their disappointment was great, on finding that Julia had gone away from her protector's home. It was Jacintha Grubbs whom they saw, and to their inquiry where Julia was to be found, she exclaimed with a toss of her head, "O, at Madame Modes I suppose, getting an honest livelihood."

The meeting with Christopher Hyptree, sometime afterwards, was of a different kind. Julia Marge was then held in her father's hand, and her lover was by her side.

Hyptree had to return all the money, with interest, which Nathaniel Marge had entrusted to his keeping, but his name appeared in the bankrupt list shortly afterwards. All his splendour was broken up, all his glorious house was despoiled, and its contents were sold to the highest bidders. At the present moment he is a clerk in a merchant's office. Mrs. Rosalinda Roseby, in her love of financial speculations, embarked all her money and lost it. She was then compelled to take the very situation at

Madame Modes, which Julia Marge vacated on her father's return.

Julia Marge is married to the lover whom she reclaimed, and together with her father they reside in the great house where her childhood's days were passed, and which was bought when all Christopher Hyptree's property was disposed of.

The Theatres.

HER MAJESTY'S.—Mr. Mapleson opened this theatre for a short autumnal season, with the powerful attractions of the summer, to which was superadded the novelty of a new vocalist whose reputation had travelled from America to the old world, inspiring a strong desire to become acquainted with her abilities. The opportunity has now been afforded, and we have to confirm the high opinion which trans-atlantic critics had pronounced of Madlle. Clara Louisa Kellogg's claim to be associated with the principal vocalists of the day. The part of *Margherita*, in Gounod's opera of *Faust*, was selected for the young lady's debut, and her success was triumphant. Her voice is a high soprano of a most brilliant and sympathetic quality, and both as an actress and a singer she displayed the characteristics of a consummate artiste. Madlle. Kellogg subsequently appeared in the *Traviata Lucia de Lammermoor*, and *Linda di Chamouni*, and fully substantiated her right to be placed in the highest rank of her profession. Madlle. Titiens has appeared in some of her favorite characters.

DRURY LANE.—Lord Byron's dramatic poem of *Marino Faliero*, though it was not intended for the stage, has so many fine passages that it has always been a temptation to popular tragic actors. Mr. Chatterton conceived the happy idea of combining the poetry of Byron, with the romancist Casimir Delavigne's French tragedy on the subject, and producing a piece with the addition of music and spectacle. Mr. Bayle Bernard has accomplished the work of combination in a manner that deserves much praise, the result is another of those magnificent successes for which Drury-lane is become famous. The love passages from Delavigne's play, give a new interest to the subject, and they are beautifully rendered by Mrs. Herman Vezin, who takes the part of *Angelina*. The *Doge* is performed by Mr. Phelps, who has added another to his long list of unrivalled impersonations, his acting is powerful and impressive. The character of *Israel Bertuccio* (which in the Macready version was played by Mr. Wallack) is represented by Mr. Cowper, and a better representative could not be desired: whilst Mr. Sinclair gives a vivid portraiture of *Michel Stens*. Mr. Beverley's scenery surpasses all that this excellent artist had previously painted: from the opening view (a shipwrights yard at Port Antonio, to the final scene of the Giant's staircase. The music, which comprises some choral morceaux from Donizetti, Verdi, and Mercadante, is highly appropriate and serves to complete one of the most effectual stage representations of the day. Miss Beatrix Shirley has made a successful first appearance in London at this theatre in Planche's comedietta of *Faint Heart never won Fair Lady*.

PRINCESS'S.—Here Mr. Boucicault's favorite drama *Arrah na Pogue* has been enjoying an immense success. The *Colleen Bawn* however promises to be the great attraction of the winter season at this theatre. It is produced in splendid style. The new scenery by Mr. Lloyds surpasses all his former efforts, and is of the most romantic and picturesque character. Mr. and Mrs. Boucicault appear in their original characters, and the part of Danny Mann is acted by Mr. D. Murray with great ability. A new drama is in active preparation, the principal characters being taken by Mr. and Mrs. Boucicault.

LYCEUM.—Shakespeare's tragedy of *Romeo and Juliet*, produced here under the direction of Mr. Ryder, has introduced to the London public a new and talented tragic actress Miss Vestvali, who has acquired great re-

noun in the principal cities of Europe and America: her acting is strikingly grand.

ADELPHI.—Here we have to chronicle the continued success of Watts Phillips' drama of *Maud's Peril*, in which Miss Herbert avails herself fully of the opportunity afforded by the striking situations of this piece, and she is ably supported by Mr. G. Belmore as Toby Taper-loy. Messrs. Grieve's new scenery is truly magnificent, and nothing can be more perfect than the acting of this drama and the manner in which it is placed upon the stage. It is preceded by the amusing comedy, *Man is not perfect nor Woman either*, in which Mrs. A. Mellon, and Mr. G. Belmore appear to great advantage.

OLYMPIC.—"*The way to get Married*" is a peice of information that many individuals desire to possess, and they will be infinitely gratified by a visit to this theatre, where a new version of the elder Morton's play of that name has been produced, with Mr. Charles Mathews for its chief interpreter. *Tangent* the name of the character assumed by this excellent comedian, is a wild young fellow who thinks the best way to get married is by choosing a girl for her mental disposition and excellence, rather than her fortune: but there are other characters whose views are not equally disinterested; and the conflict of opinions and consequent action results in many amusing scenes. Mr. Charles Mathews is the life of the comedy, but the other actors support him with adequate ability. *The game of Speculation* has been revived with great success, and the favorite actress Mrs. Sterling, will shortly appear in a new comedy entitled from *Grave to Gay*.

ST. JAMES'S.—*The Widow Hunt* is having a long run at this theatre, and the new comedian Mr. J. S. Clarke meets with well deserved applause in the character of Major de Boots. Mr. Clarke has also appeared in Mortons' revived comedy *The School of Reform* which promises to be very successful. His impersonation of the Yorkshireman, reflects great credit on this talented actor.

THE QUEEN'S THEATRE.—The new play by Mr. Reade, of the *Double Marriage*, has been played to large and delighted audiences; it possesses great interest and many of the situations are highly exciting. The celebrated drama of the *First night*, has since been revived, in which Mr. A. Wigan as *Achille Talna Duford*, acts with such mingled pathos and humour as fully to justify the popularity which he enjoys. The revival of *Still Waters run deep*, has afforded Mr. Wigan another opportunity of appearing in one of his most successful impersonations, and this favorite drama promises to have a long run. The general company at this house is exceedingly good, and every actor and actress seems thoroughly in earnest in the representation of the character placed in their hands.

STRAND.—*Kind to a Fault* is the title of a pleasant little comedy, from the pen of Mr. W. Brough, that has been added to the entertainments at this house. The leading character is a gentleman who can never say "no" to his friends importunities; consequently is continually getting into trouble. Mr. Belford brings out the peculiarities of this amusing part with excellent effect; and Mr. Parselle, Miss Gwynne, and Mr. James, contribute much to the success of the piece by their spirited acting in the other characters. Mr. Byron's new burlesque of *William Tell*, is most amusing and receives unbounded applause.

HOLBORN THEATRE.—Mr. Robertson's drama entitled *For Love* is the principal attraction at this house; it is acted with great spirit, and the scenery and stage effects are of a very picturesque character.

NEW ROYALTY.—The national burlesque of *Black Eyed Susan* seems continually to increase in popularity; it has now had an uninterrupted run of more than 300 nights, and the lively songs and dances are as attractive as ever. Mr. Craven's domestic drama *Milky White*, has lately been brought out at this theatre: the part of the deaf dairyman is of course performed by Mr. Craven and he is most ably supported by Messrs. Danvers, Fairfield, Mrs. Rouse, and by Miss M. Oliver, whose impersonation is replete with that combination of humor and pathetic feeling, for which this actress is distinguished.







Decembre 1867

Plat. 2

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Plate 3

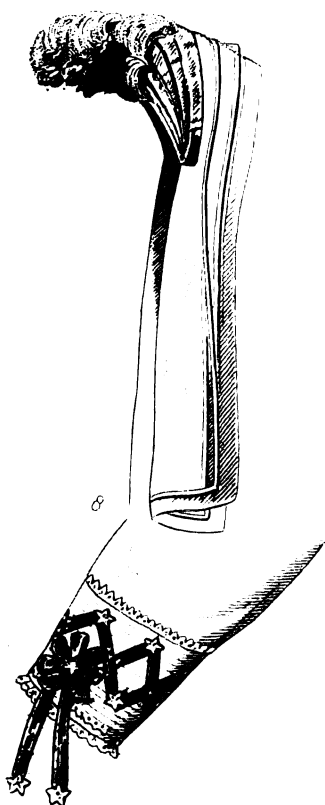
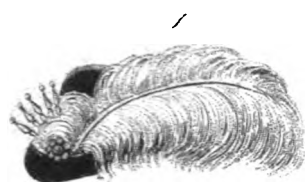
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December 1867

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December 1867

London

Le Monde Élegant

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 529.

JANUARY, 1868.

VOL. 45.

Observations

ON
LONDON AND PARISIAN FASHIONS.

THE mildness which has prevailed up to the present time, has been succeeded by Cold, Wintry weather, rendering the adoption of warm garments necessary. The Mantles and Paletots which we introduce this month, are consequently larger, though not less elegant in shape than those which have preceded them. The select and elegant variety of Ball and Evening Toilettes, that are now illustrated in our Plates, are also most appropriate for that period of Festivities, which attends the advent of the New Year.

For outdoor garments, we have already stated that they are generally worn somewhat larger. This remark does not however apply to *Paletots*, which are if anything shorter, but to the various styles of *Paletot Mantelettes*, and also to Mantles themselves, which are again commencing to be fashionable. In our first and second plates we give the back and front views of the most elegant Mantle which has yet been designed: it has some resemblance to a Talma in form, but is of course much more elaborate. The rich velvet of which it is made gives it a most handsome appearance, and the combination of Lace, *passementerie*, tassels and jet fringe in the trimmings, has a most elegant effect.

Velvet suits, either black or of rich dark colors, are daily increasing in favor, and we must say that they are most specially appropriate for the Winter season. These suits are generally trimmed with narrow bands of Swan's down, Sable, or other fur; care of course being taken to select a color which will form either a pleasing contrast, or a harmony with the color of the velvet. Fig. 1, plate 1, shows one of the newest and most elegant velvet suits, and also gives the form of that elegant Mantelet, of which we give the full-sized pattern.

In Morning Dress-bodies, the plain high

Princesse style, cut in one piece with the skirt, is decidedly the most fashionable.

In our last month's No. we went so very fully into a description of the principal characteristic features of the Evening Dresses, that we now have only to remind our readers that the *Princesse* form of low body, cut in one piece with the skirt, (without seam across the waist) is the most fashionable for all Evening dresses, and our full-sized pattern for last month, will enable all our subscribers to overcome the difficulties formerly experienced in the fit and make of these elegant dresses.

The square opening or *Watteau* form of body, seems to be the most fashionable for Evening; they are generally cut very low.

For the most elegant and appropriate styles of trimming, we refer our readers to our colored plates.

THE FULL-SIZED PATTERN.

For the present month we have given the pattern of the *VICTORIA PALETOT MANTELETTE*, shown on the first figure of our 1st Plate. This very novel and elegant garment has the upper part cut like a loose square *Paletot*, the fronts being prolonged to form long mantelet ends, and the back being cut very short: it combines the light graceful appearance of the Mantelet, with the warmth and comfort given by the sleeves and close arm-hole of the *Paletot*.

The pattern is for a lady of good figure and medium height: all the pieces are given complete in their full length, comprising back, front and sleeve. On the sleeves we have marked the form of the underside by pricked lines; and we will remark that we have given the close fitting or under sleeve only, as this will be found the most generally useful (fig. 1, plate 1.) The Venetian, *Juive*, or hanging sleeves (for they are called by all these names) are cut in exactly the same way as the wide *Pagoda* sleeves worn some years ago, except that they are made very long at the back, and are hollowed out in front so as (with the swan's down trimming) to imitate a kind of double sleeve.

A long square ended tab may be added under the arm, as shown in plate 1, if preferred, and the mantelet ends in front, may be cut 1 or 2 inches longer if desired, or for a tall lady.

This pattern is generally made in velvet, either black or *en suite* with the dress, and trimmed with bands of swan's down, sable, or indeed any rich fur. *Passementerie*, and jet fringe might in some cases however take the place of the fur, as trimming for this elegant mantle.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress and Paletôt *Mantelette en suite*; made of claret colored velvet. The dress is à deux jupes, the lower skirt is rather short and is trimmed round the bottom with swan's down. The upper skirt is slit up round the bottom in five equal distances, and the bottom of skirt and openings are trimmed with swan's down. The *Mantelette* is cut short at back, and has two long square ends in front; two narrow square tabs are placed at the sides under the arms. The *Mantelette* and tabs are trimmed all round with swan's down. The sleeves à la Juive, are very large, and are composed of two separate parts, the front part is round and rather short, and the back is much longer and cut square. They are trimmed all round with swan's down, which is carried up the side of arm at the seam where the two parts of sleeve are joined: a trimming of swan's down also goes round the arm-hole. Bonnet of white chip, trimmed with crimson velvet and a small ostrich feather in front. This dress and *Mantelette* could with equally good effect be made of velvet of any other color, or trimmed with any other kind of fur. We give the pattern of the *Mantelette* full-sized.

It is by M^{ME}. BATAILLON, 14, rue Chabannais.

PROMENADE COSTUME.

Fig. 2.—Dress of brouze *Poult-de-soie*, the skirt is made quite plain. The Mantle shows the front of the one given and described in plate 2, fig. 1. The Hat is of black velvet, with a large white ostrich feather, and a small tuft of scarlet velvet in front.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress à deux jupes, the under skirt of scarlet merino, is made quite plain. The upper skirt is of grey silk, it is cut up on the right side as far as the waist, and trimmed all round the bottom and up the sides of opening, with a *biais* band of black silk, edged on each side by a *rouleau* of scarlet merino. The Paletôt of brown Astracan freize cloth, or any other warm rough material, is edged all round with black gimp.

The front opening instead of being carried straight down, slopes towards the right side below the waist. It is edged with black gimp and fastened by black buttons. The sleeves are trimmed at the wrists with two similar buttons placed lengthwise, and a row of gimp imitates a cuff. Hat of grey felt, trimmed with scarlet velvet, and two short scarlet ostrich feathers at the left side.

This dress is by M^{ME}. BREANT CASTEL, 58, bis, rue Ste. Anne.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of rich blue silk, the skirt made with a train but without trimming. The Mantle is of the Talma form, and is of black velvet, it is cut up on each side of back, and the space between the openings is trimmed with jet fringe, and a broad flounce of Chantilly lace. The front sides of these openings, are cut rather longer than the back, forming points from which the Mantle is hollowed out at the sides, and is carried down so as to form deep points in front, as shown in plate 1, fig. 2, which represents the front view of this mantle. The sides of the Mantle are trimmed with jet fringe and narrower lace than that on the back part; and it is also trimmed all round with *passementerie*, which forms a heading to the jet fringe and lace, and is carried up the sides of back openings. Starting from the neck, a trimming of braid and *passementerie* is carried down the back, forming a long pointed tab in the middle, and a smaller one joining it on each side, which extends over the front of neck and the shoulders; these tabs are trimmed all round with jet fringe and Chantilly lace. The front openings are trimmed with large gimp buttons, to each of which is attached a tassel. Bonnet of black velvet, edged with blue velvet, and having a spray of blue flowers in front, and a frill of black lace at back.

This costume is from the COMPAGNIE LYONNAISE, Boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress of violet colored silk, the skirt without trimming. The Paletôt is made of real Astracan, trimmed all round with black Llama fringe, and lined throughout with fur or white silk quilted. It is slit up at the back, and the openings trimmed with large gimp buttons, and is fastened at the chest by five similar buttons; two but-

tons are also placed lengthwise on each wrist. The Muff and Hat are of *Astracan*, but of a smaller curl than the *Paletôt*.

This costume is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, of Bismark silk, the lower skirt, which reaches to the ground, is trimmed a little above the bottom, with a broad greek border of black gimp. The front is trimmed with a row of black buttons, and these are continued up the body which is cut in one with the lower skirt, the dress being à la *Princesse*. The upper skirt is made *en tunique*, it is slit up on each side, and at the back, and the openings are trimmed round with black gimp. The front openings of the *tunique* are also edged with black gimp, and tabs arranged à la *Mousquetaire*, the tabs being shorter as they approach the waist, and this trimming is carried up the sides of body and over the shoulders. The *tunique* is trimmed round the bottom with a greek border of black gimp, the pattern being rather larger than that on the lower skirt, and the wrists are trimmed to correspond. A long ornamental tab, formed of a double row of black gimp, goes from the waist to the top of the openings at each side.

This dress is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, the lower skirt of pink silk with a wide pleated flounce at the bottom, headed by a ribbon of the same color and a narrow white lace. The upper skirt, of white muslin, is cut up at equal distances nearly as far as the waist, showing the under skirt through the openings, which are knotted together at the bottom of the skirt, and fastened by two long floating ends made of the muslin. Each festoon is fastened by a single rose and foliage. This skirt is trimmed all round the edge, and also up the openings and round the floating ends, with narrow white lace and pink ribbon. The *corsage* is covered with a *Fichu à la Marie Antoinette*, trimmed like the upper skirt, and fastened on each shoulder by a rose. The sleeves are formed of a single *bouffant* of white muslin edged with lace.

This dress is by MME. FLADRY, 27, *Fau-bourg Poissonniere*.

EVENING COSTUME.

Fig. 2.—Dress of white *Tulle*. The skirt is formed of *bouillons*, which go entirely round it. The *Sortie de Bal* is made of white cashmere. It is of the *Paletôt* form, cut up at each side, and has long square sleeves. It is trimmed all round with a deep fringe of white silk tipped with gold, and headed by two rows of gold braid, which are carried up the openings at sides: at each corner of the square sleeves, on the fronts of the *Paletôt*, and also on the top of arm-hole, are placed *Arabesques* of gold, and the collar is trimmed with two rows of gold braid.

This elegant *Sortie de Bal* is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes, the lower skirt is of white silk. It is trimmed in front with seven large rosettes of amber silk, edged with black lace. On each side of these rosettes, is placed a garland of green Holly leaves and red berries with branches, forming a sort of *tablier*. The upper skirt, of striped amber and white silk, is cut *en tunique*, and is trimmed all round with *coques* of amber silk, which lap over each other and are edged with narrow black lace. The square *corsage* of white silk, is edged with narrow amber ribbon and black lace, and is trimmed in front with a rosette and a small garland corresponding with that on the lower skirt. The waist-band of amber silk, is fastened at the side by a rosette. The sleeves are formed of a *bouffant* of white muslin, covered with a small *epaulette* of amber silk scalloped in front of arm.

This *toilette* is from MADAME FLADY, 27, *Boulevard poissonniere*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress à deux jupes. The under skirt of white muslin, is formed of *bouillons* arranged crosswise and dotted with bows of pink ribbon. The upper skirt of black lace is cut à la *Princesse*, like our last month's full-sized pattern. It is rather shorter in front than the back, and is trimmed at equal distances with bands of pink ribbon, which terminate at the bottom of the skirt in bows and two floating ends. These bands are carried up the body and are each finished by two small bows at the top. *Chemisette* of white muslin, and *bouffant* sleeves of the

same material, partly covered with a frill of black lace, headed by a band of pink ribbon.

This costume is by MADAME PROST, 51, *rue de Lafayette*,

EVENING COSTUME.

Fig. 2.—Dress à deux jupes; the under skirt of sky-blue silk, is trimmed at the bottom by five *ruches* of the same material. The upper skirt is of white *tulle* edged with white lace. It is cut à la *Princesse*, is very short in front, and forms a long train at back. The front of this skirt is also ornamented with three garlands of blue *Petunias* and foliage, which start from the back of waist, where they are fastened by a sash of broad blue ribbon with long floating ends. These garlands are of graduated lengths, and in the centre of the longest, are two trailing branches. *Chemisette* and bouffant sleeves of white muslin; the *corsage* is trimmed in front with a bouquet of blue *Petunias*.

This elegant *toilette* is from the MAISON GAGELIN, *rue de Richelieu*.

BALL COSTUME.

Fig. 3.—Dress of amber silk, the skirt without trimming. The *sortie de Bal* is of white cashmere. It is of the *Peplum* shape, and is trimmed all round with a white silk fringe, tipped with gold, and headed by a broad gold braid, from which are arranged at equal distances, long tabs of the same material, each tab divided by an *Arabesque* ornament. Three similar tabs start from the back of neck, each terminating by an *Arabesque*. There is also a long tab at each side of the *Paletot*, commencing near the shoulder seam.

This elaborate *sortie de Bal* is by MADAME EDMÉ-PARIS, *boulevard de la Madeleine*.

PLATE THE FIFTH.

No. 1 is a HAT of grey felt, trimmed with bright blue velvet. In the front is a bird with spread wings, and a long white ostrich feather. This HAT is from the MAISON BRIOL, *boulevard des Italiens*.

No. 2 is a HEAD-DRESS, composed of scarlet velvet and black lace. It has in front a gold band, ornamented with a row of bright cut steel. This head-dress is from MESDAMES BRIE-ET-GEOFFRIN, *rue de Richelieu*.

No. 3 is a CAP composed of narrow violet velvet. It is trimmed with white lace rosettes which have a *Pansy* in the centre of each. The strings are of violet velvet, and are ornamented with the same rosettes.

This cap is by MADAME COLDBERT, *boulevard des Capucines*.

No. 4 is a BONNET of garnet velvet, with a gold *agraffe* at the left side. It is trimmed at back with a double frill of black lace, which is continued down the strings. This bonnet is from MADAME ESTHER, *rue de Richelieu*.

No. 5 is a HAT of grey felt, trimmed and bound with violet velvet, and having two feathers of the same colour at the left side.

No. 6 is a CAP, formed of *Valenciennes* lace, trimmed with bright green velvet, with narrow velvet of the same color run into the lace. There is a pink rose at the right side. It is by MESDAMES AUBREY *rue Lafitte*.

No. 7 is a BONNET of bright blue Terry velvet, the coronet of bows, and strings being of the same material: at back is a frill of black lace which is continued down the strings, and at left side is a group composed of roses and foliage. This bonnet is by MDME. DELAUNAY, *place de la Bourse*.

No. 8 is a BONNET composed of bright green velvet, having at the left side a bunch of wheat-ears the same color, and at back is a frill of black lace. In front is a band of gold, studded with pearl or steel ornaments. It is by MADAME MARIE BOIREAU, *boulevard Montmartre*.

No. 9 is a POLONAISE HAT of black felt, edged with Astracan. It has a black ostrich feather and a white *aigrette* in front. It is by MADAME BRIOL, *boulevard des Capucines*.

No. 10 is a HEAD-DRESS of *cerise* velvet, with a star and pendants of gold studded with steel.

No. 11 is a BONNET, composed entirely of the plumage of the golden pheasant. At the left side, there is a spray of gold leaves and buds. The *bandeau* formed of blue velvet, with garnet pendants. At the back is a frill of black lace with jet ornaments, and this frill is carried down the sides forming lappets, headed by the Pheasants feathers; strings of blue velvet.

No. 12 is a BONNET composed of violet velvet, and black lace, with a group of roses and foliage at the left side. It is by MESDAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

POLITENESS.—He that is truly polite knows how to contradict with respect, and to please without adulation; and is equally remote from an insipid complaisance, and a low familiarity.

LADY ELIZABETH LAMBERTSON.

A MYSTERY.

"——— Ah, wonderful
Are all the works of beauty on the mind;
And man beloved is quite a glorious thing:
Man, with the thought alone 's another thing.
Man is beloved as Woman is. Has Man
More vanity? Things make us vain, alas!

—Rowe.

I had been travelling in Africa with exploring expeditions for many years, and there had been no means offering for communicating with my family, they had, not unreasonably, come to the conclusion that I had lost my life in what they always ridiculed as my extravagant love of discovery. But I survived the dangers, and was at length on my way home. I had duly apprised my father of my safety, but beyond an address in Paris, where I intended staying for a few days, with the companion of my travels, M. Eugene F——. I was unable to afford them any directions for writing to me.

On my arrival at Paris I found a letter of course from my father, full of expressions of delight; so full, indeed, of this one subject, that all about family affairs was reserved until our meeting. It was gratifying enough to hear that all were well and flourishing.

Paris, as everyone knows, is a place for enjoyment: and I passed from one scene of pleasure to another with much zest. My bronzed face, enormous beard, and peculiarities of costume, conspired to bring a great deal of notice upon me: but I was not sufficiently vain to think that any lady would fall suddenly in love with me.

Yet, upon two occasions, valuable presents were left for me at my friend's house, with the card, simply, of "Lady Elizabeth Lambertson."

They were costly presents. On the first evening when I came home the present was a basket of the richest fruits. So delicious that we all toasted the unknown Lady Elizabeth Lambertson, after dinner: and I eventually added "long life to her!"

The next day the present consisted of a ring and studs of brilliants. I was fairly dazzled and bewildered. There was the same card accompanying the gift as before—"Lady Elizabeth Lambertson,"—a plain formal bit of paste-board, with the ugliest style of engraving I had ever beheld.

I set the Lady Elizabeth Lambertson down as an ugly old woman, who had become ridiculous at a time of life when she ought to be sedate and respectable.

But when I came home the evening following this remarkable conclusion of mine, I found that no stupid little card had been left: but that Lady Elizabeth Lambertson had appeared in person. She had moreover expressed a strong desire to see me.

"And what is the Lady Elizabeth Lambertson like?" I enquired of Madame F., my friend's mother, who had received my visitor. "Some ugly old creature, I'll be bound."

"No, indeed!" replied Madame F.; "she is a miracle of beauty! a wonder of a woman."

"Old?" I enquired

"About five and twenty."

"Bless me!" Beautiful, five and twenty, and earnestly desirous of seeing me! Here was a fillip to a man's vanity! I declare that I am not at all vain. But only think of a fellow hearing that a beautiful woman, young and enthusiastic, is dying to see him, and you may find an excuse for the plumes that I put upon myself after this disclosure.

Had the beautiful Lady Elizabeth seen me in the public walks and become enamoured of me at first sight? She must be very rich to make me such presents (the third day there was a Bank of England £100 note left in an envelope, with her card, but *that* I put into another envelope and left with Madame F., to be returned to the lady when she called again, with my great respects) and I must confess for the first time in my life I thought of the tender passion, and what it must be like.

On the following morning one of the prettiest looking notes I had ever beheld was brought to me. It was from "Lady Elizabeth Lambertson:" and was simply to the effect that she was aware the expenses of African exploration must have made considerable inroads upon my purse, and she hoped I would condescend to accept a trifle which her affluent means, and those of the Colonel, enabled her to offer. The £100 note was simply an offering to the spirit of an enterprising and honourable man.

Now, here was a new puzzle. Who was the colonel? I had not heard of him before. Was he the Lady Elizabeth's father? I pictured a fine, bald-headed, military personage, aristocratic but genial: very fond of his daughter, and indulging her whims. Then, my imagination pictured her a spoiled child; and spoiled children were always my aversion. Afterwards it occurred to me that it might be her brother. That was a pleasant idea. If the brother of the beautiful

young lady was agreeable to her making me such valuable presents, he might not be at all averse to making me a present of herself.

Then the thought occurred, depressing to all the rest, that the colonel might really prove to be the beautiful young lady's husband.

Alas ! this last belief was the correct one. The Lady Elizabeth Lambertson came the next time accompanied by a man, as youthful almost, and as handsome as herself ; and they sat and chatted a long while with Madame F.

They told Madame F. a great deal more than Madame F. was permitted to tell me. But I only learned that Lady Cecilia's virtues had been recognized and rewarded by Sir Felix Lambertson, a colonel in the British army, who had made her his wife ; and that they had both made an appointment to meet me the next day, if I would be so kind (thus the message ran) as to stay at home to receive them.

That pleasant woman, Madame F. could have told me a great deal more, if she had liked, and had not been bound over to secrecy.

I did stay at home to receive my visitors. I prepared my mind to encounter a delightful mystery.

The visitors arrived ! O, dear ! The mystery was a simple matter after all. The Lady Elizabeth Lambertson, whom the Colonel had married from a humbler condition of life than his own, simply from admiration of her beauty and virtues, was—my own sister Bessy, whom I had left a mere prosy school-girl ten years before !

THE SHADOW IN THE PATH.

"Before I trust my fate to thee,
Or place my hand in thine ;
Before I let thy future give
Colour and form to mine—
Before I peril all for thee,
Question thy soul to night for me.

"Look deeply now. If thou canst feel
Within thy inmost soul,
That thou hast kept a portion back,
While I have staked the whole,
Let no false pity spare the blow,
But in true mercy tell one so."

—Miss Procter.

There was doubt in the mind of Sir Angelo Mildmay, as to the reality of the affection which Capt. Winsland professed for his daughter Elinor. There was no doubt however in the mind of Elinor herself.

The day appointed for the nuptials of the lovers was approaching, and nothing could be more thoughtful, tender, and devoted

than the attention given to Elinor by Frank Winsland.

There was nothing to justify the vague apprehensions of the bride's father ; the family connections of his intended son-in-law, his own personal fortune, the tenour of his life were all as satisfactory as could be desired : nevertheless, as Sir Angelo Mildmay sat in the shadow of the window drapery, whilst Frank and Elinor were happily talking in the broad lamp-shine of their future prospects, the thought haunted his mind that something was unexplained which at some period or other might seriously disturb their domestic felicity.

Sir Angelo as he held the young man's hand in his own that night at parting, observed with deep and solemn pathos—"You know of nothing Frank, that should prevent this marriage taking place ?"

Sir Angelo felt the hand which he held slightly quiver, and a rather angry expression passed over the young man's face : it was but momentary, for then with a smile he replied "Depend upon it, dear Sir Angelo, I would not marry Elinor if I were not able to ensure her happiness."

The father half ashamed of the doubt implied in his question, warmly pressed the hand of Frank and wished him good night.

The time was not however to be one of entire sunshine even before the marriage of Elinor Mildmay and Frank Winsland. There came a shadow in the fair girl's path.

Some twelve months before the circumstances we are now describing, two officers, close friends, were with their regiment in a distant country town. Military officers are generally welcomed in country houses, so that they spent a very happy time. What with riding, hunting, boating, croquet, and evening music and dancing, every hour in the intervals of duty was fully occupied. Frank Winsland, one of these officers, became enchanted with a beautiful girl whom he met at one of the parties ; and although he was not so great an enthusiast as to believe in love at first sight (for he was convinced that love to endure must be based upon a perception of lovable qualities which are not discovered in a day) he fancied that Marian Farely was all his heart could wish ; and that in a short time he would be able to propose for her hand.

One morning his friend Roderick Wildworth, came suddenly into Frank's room, and in a state of great excitement exclaimed, "Frank, old fellow, there is no one I can

trust but yourself: and I want you to do me a service. I am going to be married."

"Going to be married!" exclaimed Frank in astonishment. "And to whom, pray?"

"I shan't tell you till you see her. Her friends objected, and my darling being a girl of spirit, put their objections aside, and she is to meet me within a quarter of an hour at the church. So on with your hat and away."

Frank Winsland had not recovered from his surprise at the unexpected invitation of his friend Wildworth, when they arrived at the church doors. Still greater was his consternation when at the same moment a public vehicle drove up and he beheld in the person of the bride no other than his beloved Marian Farelly.

His own hopes were blighted; the fairy temple which he had been building in his imagination, where Marian would be enshrined crumbled into dust. He heard the solemn words pronounced that gave her to another.

It was a mistake that Marian made; for Roderick Wildworth was gay, thoughtless and extravagant: and he remained so after his marriage. Frank kept his secret, and resolved to become the steadfast friend, the brother as it were, of her who now could never be aught else to him than a sister. And well he maintained that resolution.

Many were the acts of friendship he was required to perform for Roderick, who was always in debt and difficulties, and eventually was compelled to sell his commission and retire from the army. He went to America with his still trusting and devoted wife, but failed to find his way to fortune there. Frank Winsland lost sight of him for many months, and in that interval he became acquainted with Elinor Mildmay, to whom, as we have seen, he was now on the eve of marriage.

One day Frank was alone in his bachelor chambers, when the door opened and Roderick Wildworth and Marian entered. They were in great distress, and although a prospect had opened of Roderick entering a mercantile house, where he had promised to reform and lead a quiet domestic life, it was necessary he should remain secluded and out of the reach of his creditors. Frank thereupon generously offered the use of his chambers, and took up his own abode at an hotel.

Secrets of this kind cannot be concealed for long, and it was the buzzing of even confidential servants that had reached the ears of Sir Angelo Mildmay. There was cause to suspect that a lady was entertained by Frank Winsland, but no idea existed of a

gentleman being in the case.

Frank employed a trust-worthy solicitor to arrange with Roderick's creditors; but as it was necessary a belief should be impressed upon their minds that Roderick himself was in America and did not intend to return, he forbore disclosing the secret even to Sir Angelo and Elinor.

Yet he knew it to be ungenerous to conceal anything from the one whom he so dearly loved and was on the eve of becoming his bride: and this will account for his agitation when questioned upon the subject by Sir Angelo.

Suspicion was at last confirmed. Marian alarmed by some outcry in the street went to the window just as Sir Angelo Mildmay and his daughter were passing in their carriage, and although her appearance was but momentary, both father and daughter beheld her, and also that Marian darted back directly she saw that she was noticed.

It was a painful meeting that ensued between the Mildmays and Frank. The latter acknowledged that the lady occupied his chambers, but he professed himself unable to say more. He gave his word of honour that an explanation might very soon be made when they would rather applaud than reprove him: but Elinor hung down her head in doubt and despair: and Sir Angelo gave the lover to understand that without an explanation at once his visits must terminate.

Sadly and sorrowfully this meeting was ending, when Mr. Covenant, Frank's solicitor (who was also a friend of the Mildmays) was announced. On entering the room he was surprised to see Frank there. "Why," he said "I have been hunting all the town over for you. It's all right. Everything is arranged, and your friend may now appear in safety."

"Those are the most precious words I ever heard spoken in my life!" exclaimed Frank. "My trouble is at an end. The secret, dear Sir Angelo, may now be disclosed."

And then the truth was all revealed, and the statement was fully confirmed by Mr. Covenant. Elinor looked up with delight through her tears and the next moment was in her rejoicing lover's arms.

"Well," said Sir Angelo, "all well that ends well. It was a nice point of honour Frank, and I cannot but approve what you have done: but you had nearly lost a wife by it."

He did not lose Elinor, you may depend.

The Theatres.

DRURY LANE.—Christmas is come again, and all the theatres are dedicated to the fancy and fun of Pantomimes. Up to the period when the holidays commenced, the fine dramatic amalgamation of the tragedies of Lord Byron and Casimir Delavigne as to the life and fate of *Marino Faliero*, with the additional attractions of music and spectacle, continued to be performed to admiring audiences: but the best dramatic success must necessarily give place at Christmas to *Harlequin* and *Columbine*, *Pantaloon* and *Clown*, together with the scene painter it must be added) whose greatest triumphs are achieved at this period of the year. The high reputation of Drury-lane is well maintained by the production of a grand Christmas pantomime, founded of course upon a nursery legend, which will be recognized in the title, *Faw, Fee, Fo, Fum*: or *Harlequin Jack the Giant Killer*. A better subject could not have been chosen and the way in which the adventures are illustrated is truly wonderful. There never were such giants and there never was such a *Jack*, and there never was such slaying! The introduction is full of fun, the Transformation Scene is one of the most brilliant we have witnessed, and the practical jokes are new and exceedingly laughable. The pantomimists are clever and experienced, and keep up the fun with unflagging spirit and resolution.

COVENT GARDEN.—A good selection of a subject for the Christmas pantomime has also been made at this house, where the *Babes in the Wood* are presented in a condition which mortal eyes never beheld them in before! Still however these interesting juveniles produce tears from all observers: but in this case they are tears of laughter. *Robin Hood* and his *Merry Men* are also drawn upon and they give a second title to the piece: but *Robin* and his jovial companions are become such captivating fellows that all the world in London is rushing to see them. Miss Amy Sheridan is the leader of the renowned band, and does her spitting very well. The scenery is magnificent, and the tricks and revels of the *Clown* and *Pantaloon* produce roars of laughter and applause. Mr. J. Clarke and the Payne family give their aid in the production of the desired effects.

PRINCESS'S.—At this fashionable Theatre, we have to report the continued success of Mr. Boucicault's ever *Colleen Bawn*. This interesting drama is too widely known to need further comment, but we must give the well deserved praise which is due to the management, for the admirable manner in which it is placed upon the stage. The wild mountain scenery of Kerry, has afforded Mr. Lloyds an admirable opportunity for the display of his scenic abilities, and the well known "Water Cave" surpasses all his former efforts. Mr. Boucicault as Myles na Coppaleen, gives one of the very best impersonations of Irish character, with its mixture of humor and pathos, and Mrs. Boucicault is as charming as ever as the Colleen Bawn. The entertainments conclude with the ever popular *Streets of London*, with its exciting plot and startling scenic effects.

THE LYCEUM.—Mr. E. T. Smith is now the director of the entertainments at this theatre, and he has commenced his reign with another of those brilliant spectacular pantomimes, which have obtained for him a deserved celebrity. The name of his novelty is *Harlequin Cock Robin and Jenny Wren*, and a powerful company of pantomimists are engaged in its performance.

NEW ADELPHI.—Mr. H. Lemon's new farce *Up for the Cattle Show*, is a most amusing piece, well written and constructed, and admirably acted. Mr. G. Belmore as the deluded rustic displays great comic power: the versatility of this clever actor, and the complete manner in which he identifies himself with the characters he impersonates, stamps him as one of our most rising comedians. An adaptation of the new Christmas tale "*No Thoroughfare*" by Charles Dickens and Wilkie Collins has been produced here as the holiday piece; Mr. Fechter being specially engaged for the part of Obenreizer. The dramatized version must be pronounced a decided improvement on the story itself: the cast is most powerful,

including Mesdames A. Mellon, Billington, C. Leclercq Messrs. Webster, Fechter, Neville, Billington, Belmore, &c. &c. Mr. Webster throws much humor and originality into the part of Joey Ladle, and Mr. Belmore admirably portrayed the character of the Lawyer Mr. Bintry.

OLYMPIC.—"From Grave to Gay" is the title borne by a capital little comedy now delighting the audience at this theatre. It is an adaptation of a French piece we believe, and has all the sprightliness and pointed humour of the French stage. *Lady Kidd Diver* a fascinating woman of the world, who undertakes all sorts of enterprizes and outwits all sorts of people, is a prominent personage, and never was Mrs. Stirling seen to more advantage than in its development. *Richard Wise* is a lawyer's clerk, whom Mr. C. Mathews invests with all the sparkling point and humor that is peculiar to himself. An excellent scene in which an agreement is discussed by *Lady Diver* and *Richard Wise* is so well played as to create immense admiration. Mr. H. Wigan has the part of an Irishman, which he makes the most of, and Mr. Addison and Miss Louise Moore are able representatives of the characters assigned to them. The Christmas novelty is an extravaganza entitled *Petticoat Parliament or Woman's Suffrage*. It is written in Mr. Mark Lemon's best style, and is acted with great spirit.

ST. JAMES'S.—The long continued success of *The Widow Hunt*, has rendered unnecessary the production of any novelty during the past month: Mr. J. S. Clarke's humorous acting as *Major de Boots* and the merits of the comedy itself, render this success well deserved. Mr. Craven's new comedy *The Needful* is announced for Jan. 1st. when Miss Herbert will make her appearance.

THE QUEEN'S THEATRE.—Here the great attractions have been Mr. Tom Taylor's comedy *Still Waters run Deep* and *The First Night*, in both of which Mr. A. Wigan performed his original character and displayed his well known talent. Shakespeare's *Taming the Shrew*, brought forward Miss Ellen Terry in the character of Katherine, in which she displayed great ability, and received well deserved applause. That favorite comedian Mr. J. L. Toole has returned to the London stage, and is delighting his admirers in the comic drama *Doing for the Best*: Dick Stubbs is certainly one of Mr. Toole's best impersonations.

STRAND.—The Christmas novelty at this house bears the title of *The Caliph of Bagdad*, and is produced on a more extensive scale than has hitherto been attempted here. The management deserves great credit for the spirit displayed: and there is no fear of the public patronage falling short of their deserts. Mr. Brough's comedy *Kind to a Fault* is proving a decided success: the characters are well drawn and contrasted with great judgment, and the dialogue displays great smartness and point. Mr. Belford's acting in the part of Goldsworthy is most excellent, and he has entered into the spirit of the author, in his delineation of this eccentric individual.

NEW ROYALTY.—An agreeable little piece entitled *Highly Improbable* has made quite a hit. Six young ladies make the chief part of the fun, and they do it in fine style; Miss C. Addison, Miss A. Bourke, and Miss Bromley in particular distinguish themselves. Mr. Craven's domestic drama, *Milky White* has proved a powerful attraction, the acting of Miss Oliver and Mr. Craven being truly admirable. Mr. F. C. Burnand's new comedy *Humbug* is a great success; it is well written and constructed, and acted in spirited style. The popularity of *Black Eyed Susan* seems even on the increase, to judge by the hearty applause by which it nightly receives. "Pretty Susan" is certainly one of the institutions of modern London.

HOLBORN THEATRE.—Mr. Robertson's drama *For Love* has, with the burlesque of *Mary Turner*, continued its successful career during the early part of the past month, when they had to be withdrawn on account of the great preparations made for the grand *Valentine and Orson*, or *the Big Bear and the little Fairy*. This, the first pantomime of the Holborn Theatre, is produced on a scale of unusual magnificence, and will meet with the success to which it is entitled by its attractiveness.



Samuel 1871

Paris

Le Monde Élegant





January 1868

Plate 2



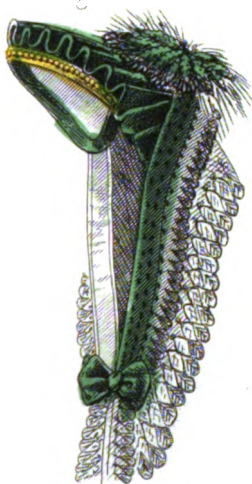
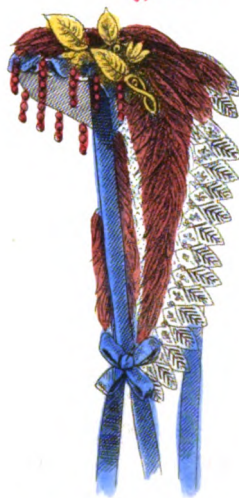
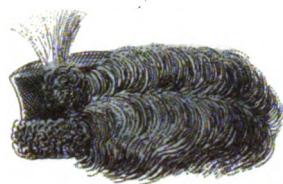
January 1860

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January 1858

Plata 11



January 1881

1881

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VOL. 45.

Observations

ON
LONDON AND PARISIAN FASHIONS.

A large portion of our space this month is again devoted to the most elegant styles in Ball and Evening Toilettes, and among the principal features of these dresses we may mention that the under skirts are generally of silk, and are gored so as to sit almost plain except at the back: many of them have deep flounces at the bottom. The upper skirts are nearly always full, some arranged in large sweeping folds like fig. 2, plate 3; and others have large Classic or Grecian pleats at the side like fig. 3, in the same plate; and others like fig. 3, plate 4, have very full lace skirts, cut almost like the Talma style of cloak, so that they are very full at the bottom all round, and at the top are almost plain.

All styles of Evening dresses are distinguished by great variety, and novelty of form in the trimming, which we may add are more elegant than profuse.

Dresses for Morning wear, always have the skirts gored, and silk dresses are often trimmed with black lace or with bands of the silk plaited. Two very novel styles are coming into favor, one is the *tunique* style, (see figs. 2 and 3, plate 1,) and the other is that shown on the second plate fig. 3, in which the fronts open in a slanting direction, the opening being continued, or rather imitated, to the bottom of skirt.

As for Evening dresses, deep flounces at the bottom of skirts are becoming fashionable.

For Promenade Costume the newest styles are those shown on plates 1 and 2.

The Paletot-Mantelet on fig. 2, plate 2, is the greatest novelty of the season, it is cut like our full-sized pattern for last month with the addition of two long pointed tabs at the back.

The velvet suit on plate 2 is exceedingly rich in appearance, and has great variety and

novelty in its form and trimming; the gimp trimmings may be either black or to match the color of the velvet.

THE FULL-SIZED PATTERNS.

WE give two full-sized patterns with our number for the present month.

The *first* is a BODY FOR A BALL DRESS, made with a square opening in the Watteau style, similar to fig. 3, plate 3. It consists of back, side body and forepart, and is for a lady of good figure, measuring $34\frac{1}{2}$ inches round the chest.

The *second* pattern is a SHORT SQUARE PALETOT FOR A LITTLE GIRL about 5 or 6 years of age. We have distinguished all the pieces of this pattern by a small round hole in the centre. They consist of back, front, and sleeve. The bottom edge of this paletot is cut out in large scallops.

Description
Of the Plates of Costumes.

PLATE THE FIFTH.

PROMENADE COSTUME.

Fig. 1.—Dress of drab silk, the skirt is entirely without trimming. The *Fichu*, à la *Marie Antoinette*, is of black velvet trimmed with Cluny Lace, and has a fringe of jet. The *Fichu* crosses in front, and passes round to the back, where it terminates in two long floating ends, which graduate in width, and are trimmed all round with *guipure* lace, and jet fringe at the ends. Hat of black velvet, with a white ostrich feather.

This Costume is by MADAME COLBERT
boulevard des Capucines.

PROMENADE COSTUME.

Fig. 2.—Dress of bright green silk, the skirt trimmed at the bottom with a broad flounce of the same material. This flounce is rather wider in front, and is headed by a plait of the green silk, which is carried up on each side à la *tunique*. The *Paletot* is of Bismark cloth: it is cut square in front, and

hollowed out at the sides, the back being of the *Peplum* form : it is trimmed all round, with narrow black gimp, and edged with a fringe formed of small tassels ; above this gimp is a trimming of *passementerie*, fastened at one end by a button, and at the other by an *Arabesque* of gimp. The back of *Paletôt* is also trimmed with a long ornamental tab of *passementerie*, and two similar tabs are placed across the sleeves, and at the wrists ; and an arabesque trimming is carried round the shoulders and on the back part of the *Paletôt*. *Chapeau* of scarlet velvet, trimmed with black feathers and having a tuft of black feathers at the side.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress of lilac silk, with a broad flounce of the same material headed by a bias band of lilac silk, above which is a narrow black lace edging. The same bias band of silk with the black lace trimming, is carried up the skirt on each side, imitating a *tunique*, and is continued up the lower part of the body, forming a broad tab rounded at the top, and on the centre of the tab are placed four black buttons. The part of the skirt between the sides of *Tunique*, is trimmed with six bias bands placed horizontally, the lower one terminating in a narrow black lace flounce. The top of body is also trimmed with three bias bands, starting from the neck ; the lower one being trimmed with black lace.

This Costume is from MADAME ROBOIN, 17, *Rue neuve des Petits Champs*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Skirt, close fitting body, and sleeves of cerise silk. The body has a stand up collar of black silk, edged with cerise piping ; the fronts are edged by black silk, and cerise piping, and close by a row of cerise buttons ; the cuffs are formed by a band of the black silk and cerise piping. Over this is worn a short skirt, and low *Watteau* body, both of grey silk, confined at the waist by a belt of black silk with cerise edges. The fronts open in a slanting direction, from the left hand corner of front opening, and this opening is continued (still in a slanting or oblique direction) to the bottom of skirt ; it is edged with cerise piping and fastened by a row of cerise buttons. The skirt is left open on the left side from the

waist to the bottom, and the sides of this opening, as well as the bottom of skirt and the top of body, are edged with bands of black silk, piped with cerise at the edges. Hat of black velvet, trimmed with a cerise feather and ribbon velvet to match.

This Toilette is from MADAME LECLERQUE, *boulevard des Italiens*.

PROMENADE' COSTUME.

Fig. 2.—Suit of rich brown velvet, consisting of a skirt or *jupon*, an upper skirt, and a short square cut *Paletôt* ; all trimmed to correspond. The under skirt has at the bottom three rows of *passementerie*, or gimp trimming. The upper skirt consists of four distinct parts, viz.—the front which is square and quite plain, the two sides which are pointed at bottom, and looped or fastened up by three gold buttons ; and the back, which is also festooned or looped up, but is cut to form one large round or scallop at the bottom. All the four parts of the skirt are edged by black *passementerie*, on which the gold buttons we have named above are placed. The *Paletôt* fastens by a row of gold buttons at the front ; it is edged at the bottom by a row of black fringe and two rows of black *passementerie*, and three rows of the same *passementerie* are used to ornament the bottoms of the close fitting sleeves. Bonnet of blue velvet, trimmed with quillings and bows of the same, together with gold leaflets and black lace.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 3.—Dress of mauve silk : the skirt gored so as to sit almost plain at front and sides, and having a few pleats at the back, where it is prolonged to form a train. The skirt is trimmed at a little distance from the bottom, by two rows of black insertion, edged with narrow black lace, and having in the centre a row of mauve silk buttons, above this the same trimming is used to imitate an upper skirt, square in front, rounded at back, and caught up at the left side by rosettes of mauve silk, edged with black lace, and having in the centre two long tassels of *passementerie* and black floss silk. Waist-belt of the mauve silk, edged with black lace and fastened on the left side by a rosette like those on the skirt but smaller. The body is plain and high, and opens at the left side ; the opening forming a kind of pointed *revers*, edged with the trimming of insertion and lace, and meeting the same trimming on the

skirt. The armholes and cuffs are trimmed with the insertion and black lace.

This Toilette is by MADAME ROSSIGNON, 41, *Rue Lafitte*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of black *Tulle*, *bouillonnée* entirely round the skirt. The *sortie de Bal* is of white china *crêpe*, richly embroidered and edged with a broad fringe of white silk.

This elegant *sortie de bal* is by MADAME EDMÉ PARIS, *boulevard des Capucines*, and presents no peculiarity of shape. It can be worn over a dress of any other color, with equally good effect.

BALL COSTUME.

Fig. 2.—Dress à *deux jupes*, the lower skirt is of rich pink silk terminating at the bottom, in a broad *gauffred* flounce of the same material. The upper skirt is of white muslin, cut à *la Princesse*. It is long at the back, and edged all round with narrow lace. It is caught up at the right side, and fastened about half way from the bottom of the skirt by a *bouquet* of roses and foliage, below which are two broad ends of muslin edged with narrow lace; from this point, the skirt is slit up as far as the waist, and the openings (which are trimmed with narrow lace) are fastened together at equal distances by single roses and foliage, the under skirt being seen between the openings. Starting from the *bouquet*, a garland (composed of rose-buds and foliage) is carried completely round the upper skirt, and is fastened to the front of the *corsage*, which is cut very low both at back and front, trimmed with a small garland of flowers, and surmounted by a white muslin *chemisette*. The sleeves are formed of a single *bouffant* of white muslin, headed by small roses. Long *volants* of white muslin are carried from the top of the sleeves, and fastened together by a rose and foliage a little below the waist.

This Toilette is by MADAME PROST, 51, *rue de Lafayette*.

BALL COSTUME.

Fig. 3.—Dress à *deux jupes*. The lower skirt is of white silk, edged with a *bias* band of blue silk, scalloped out at the top: on the left side is placed a large *bouquet* of blue flowers mixed with ribbon. The upper skirt is of striped blue and white silk, and is also edged with a *bias* band of blue silk, but nar-

rower than that on the lower skirt, and scalloped on the upper edge. It is caught up on the left side, and arranged in two deep pleats, so as to show parts of the under skirt, on which is placed a large *bouquet* of blue flowers mixed with ribbons of the same color. At the top of of these two pleats, (which start from within a short distance of the waist) is placed another and much smaller *bouquet* of blue flowers. The body (also of blue and white striped silk) is cut square, and edged with a *bias* band of blue silk scalloped at the bottom edge. *Chemisette* of white muslin and *bouffant* sleeves, trimmed with bows and long ends of blue ribbon.

This dress is by MADAME PROST 51, *rue de Lafayette*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress of sea-green silk, cut à *la Princesse*, and trimmed at the bottom with a flounce of the same material, cut in small scallops at both edges; above this, is a deep flounce of black lace, arranged in festoons at the top, and fastened at equal distances, with *bouquets* of lilac. The body is trimmed with folds of black lace, has a *bouquet* of lilac in the front and a small spray of the same flowers on each of the sleeves, which are formed of *bouffants* of white muslin.

This Toilette is by MADAME ROBOIN, 67, *rue neuve des Petits Champs*.

BALL COSTUME.

Fig. 2.—Dress of white *tulle*, slightly *bouillonnée* and caught up at intervals by gold oak leaves: the *corsage* is trimmed with folds of *tulle*, fastened in the front by a gold leaf. *Bouffant* sleeves, trimmed like the body.

This dress is by MADAME FLADRY, 14, *Faubourg Poissonnière*.

BALL COSTUME.

Fig. 3.—Dress à *deux jupes*. The lower skirt of pink silk, is entirely without trimming. The upper skirt and body à *la Princesse*, is formed of rich white lace; it is caught up at back, and fastened by a large double bow and two floating ends of pink silk. From this group, two broad bands of the same material are carried up to the waist and fastened by a similar but much smaller group of bows, from beneath which proceed two long ends of white lace. The body is cut very low, and underneath is worn a *Chemisette* of white muslin and *bouffant* sleeves of the same material, partly covered with white lace. Head-

dress of pearls, with a single rose and foliage at the left side.

This elegant toilette is by MADAME BREANT CASTEL, 28, *rue neuve des Petits Champs*.

PLATE THE FIFTH.

No. 1 is a CAP of *guipure* lace, trimmed with black ribbon velvet. At the left side is a rose with foliage and buds, and two sprays of red coral. It is by MADAME ESTHER, *rue Richelieu*.

No. 2 is a BONNET of white muslin, dotted with small bows of rose colored ribbon, and edged all round with narrow *guipure* lace. *Brides* of white muslin, dotted with *coquess* of the rose-colored ribbon, and cut square at the ends. It is by MADAME FOULONNEAU MADIN, *rue de Richelieu*.

No. 3 is a BONNET, composed of alternate *bouillons* of blue satin, and velvet of the same color. *Bandeau* of blue velvet ornaments with bunches of blue grapes. At the right side is a *bouquet*, composed of grapes, blue velvet leaves, and vine tendrils in gold. Blue satin strings, fastened by a cluster of grapes.

No. 4 is a BONNET of black velvet, with chain trimming of steel and gold. *Bandeau* of black velvet, with a fancy butterfly of steel and gold. Strings of black velvet ribbon, fastened by a similar butterfly. It is by MADAME LEBLANC NEY, *rue des Martyrs*.

No. 5 is a HAT, formed of alternate *vandykes* of black velvet and of scarlet velvet, covered with black lace. A jet pendant is placed between each of the black *vandykes*, and there is an ornament of the same material in front. It is by MESDAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 6 is a BONNET of white terry velvet, trimmed with white *blonde*, a plume of white ostrich feathers, and a spray of strawberry leaves in gold and *marcassite*. It is by MADAME MARIA BOIREAU, *boulevard des Italiens*.

No. 7 is a BONNET of black velvet, with large buttons of bright jet. *Bandeau* of black lace; a large scarlet rose with long spray of foliage, and two gold wheat-ears, is placed at the left side. The back is edged with a frill of black lace, which is continued down the black silk strings. This bonnet is by MADAME LOUISE LEMAIRE, *rue Laffitte*.

No. 8 is a CANNEZOU, composed of *Cluny* lace insertion, and rose-colored *moirés* rib-

bons, placed in alternate rows on a foundation of white muslin. The back of this *Cannezou* is similar to the front. Sleeves of white muslin, with three bands of the rose-colored ribbon, edged with narrow *cluny* lace. It is by MADAME KLEIN, *Boulevard des Capucines*.

No. 9 is a HAT of sky blue velvet, trimmed all round with black ostrich feathers, and a frill of black lace. Tuft of black feathers in front, and strings of blue satin. It is by MADAME ESTHER, *Rue Richelieu*.

No. 10 is a BONNET of pink *tulle*. It is trimmed on the top, with two large bows and floating ends, of broad pink satin ribbon, the ends being edged by a deep pink fringe. The front of the bonnet is trimmed with pearl pendants, and the *tulle brides* are fastened by bows and long ends of narrower ribbon. This bonnet is by MADAME MARIA LEMAITRE, *boulevard des Italiens*.

No. 11 is a HAT of blue velvet, the edges turned up and bound with black velvet. At the back, are two long lappets of black lace, and in front is a white camellia, with foliage.

No. 12 is a BONNET of violet velvet. *Bandeau* composed of black lace with buckles and ornaments of gold and *marcassite*, (or steel). The strings are of violet velvet ribbon, and fastened by a small gold buckle, and edged on one side by a frill of black lace, which is carried round the back of the bonnet. It is by MADAME KERNERS MARCHAL, 34, *rue Laffitte*.

NEW MUSIC.—*The Home Gathering. Song. Poetry by "Lex." Music by Henry Hendy, of Stratfieldsaye. Dedicated, by Permission, to Miss Victorta Wellesley.*—

It is seldom that we find beautiful poetry allied to characteristic music: but in the composition before us, the music is pleasing, and the words are of a very superior order. The song altogether merits the highest commendation. "Lex," a young lady whose genius has frequently graced our pages, is immensely successful in interpreting the home feelings and affections, which are the purest and best of which our nature is susceptible: her poetry is that of the heart, animating by its cheerfulness, and consoling by its graceful tenderness. The aristocratic patronage under which the song is published, is a guarantee of its merits, and we recommend it to our readers with confidence.

THE LATE MISS SQUIBBES.

"O, had my fate been joined with thine,
As once this pledge appeared a token;
These follies had not then been mine,
For then my peace had not been broken."

—Byron.

"Whatever are those bells ringing for?" said little Miss Clumdy, putting her dainty elderly head between the honeysuckles climbing over her cottage window, to ask the question of another ancient damsel, Miss Deborah Numday, who was passing along the street.

"Dear, dear!" exclaimed Miss Numday in reply, "do not you know that Miss Squibbes is married to day?"

"Indeed? Well" rejoined Miss Clumdy, "I think it is high time. Mr. Chubbs has been courting her three years, to my knowledge: and they do say—well, well, I'm not at all given to scandalizing my neighbours, or I might tell of a great deal of flirting with other gentlemen—"

"Dear, dear!" exclaimed the other little old lady again: "it is not Mr. Chubbs that Miss Squibbes has married."

"Not, Mr. Chubbs! Who then? Do tell."

"Why, it is the gay Captain Champertoney—he who they say has so much money and land."

"They say: do they?" asked Miss Clumdy with a significant smile. Well, I say nothing. Captains in the militia are not like captains in the army; and there may be as much difference between real money and the talk about it. But dear Miss Numday, what could have induced that silly young woman—"

"Silly! Bless you, my dear Miss Clumdy, she believes herself a paragon of wisdom as well as gentility."

"Pretty wisdom, and fine gentility to turn off poor Mr. Chubbs, who talks more sense in half an hour than Miss Squibbes can understand in a week. He has a kind heart too: and I doubt whether Miss Squibbes has a heart at all."

"Ay, ay," quoth Miss Numday, "poor Mr. Chubbs did take on pretty much when the haughty Miss gave him his dismissal: but he passes pleasanter evenings, I'll be bound, at the Rectory than he would ever have experienced in a house of his own with Miss Squibbes."

"Yes, yes" added the other "Dora Trevor is a pretty girl."

"Yes, and good too. And good too," responded Miss Numday, as she trotted on her way.

The lady whom all this conversation had reference to, was reputed rich. Young Hector Champertoney was reputed rich also, and all the village declared it was an excellent match—a very excellent match. Poor Mr. Chubbs was simply the village surgeon, his practice however was considerable; everybody spoke of his abilities, and he was in universal request. But Miss Squibbes did not like the name of Chubbs, neither did she like the physic. Little Captain Champertoney wore a red coat and a sword when he was called to drill once a year: so that all the people in the village came out to look at him when he walked down the street in his regimentals.

There were whisperings, however, that Captain Champertoney was not exactly correct in his mode of life, and stories of misconduct were brought from the neighbouring town, and duly circulated among the Village Gossips. They, of course, reached the ears of Miss Squibbes, but also of course Miss Squibbes declared them to be all malicious slander: and she clung the more to the Captain, the more she was spoken to upon the subject.

Then it happened that Mr. Chubbs, the village doctor, was discarded and Miss Penelope Squibbes was led to the hymeneal altar by Captain Champertoney. Mr. Chubbs, as we have just heard, found a comfortable place to spend his bachelor evenings at the Rectory: and he really did not seem to care for his loss. Why that place was made so comfortable, perhaps Dora Trevor could tell.

The bride and bridegroom departed for Paris on their wedding tour. The late Miss Squibbes, now Mrs. Captain Champertoney, had never seen Paris, and at the school where she took in knowledge they were not addicted to the French tongue. In anticipation of the honeymoon trip she purchased a vocabulary, and having given it two or three days attention, she considered herself quite competent to converse with the people whose country she was about to visit. The Captain candidly confessed that he did not know a word of French. His confidence in Penelope's knowledge was abundant.

The bride and bridegroom arrived at Calais after a very rough passage, and in that dilapidated condition which passengers in rough weather are generally found in. The bride had wished somebody would throw her overboard many times: and the bridegroom in his own distress said harsh things to Penelope. They arrived safely however, and

Penelope's French enabled them to get into Paris tolerably well, though the natives were considerably puzzled, which Penelope ascribed to their native vulgarity and insolence.

In Paris, however, it was the bride and bridegroom that were puzzled, and the excitements, the mistakes, the troubles and the miseries they experienced (even after they had engaged an interpreter) were trying to the tempers of both, Penelope more than once believed her little husband a brute, and the little husband consoled himself under afflictions of Penelope's temper with reflections upon the large fortune she had brought him.

At last the bride declared she would stay in Paris no longer, and ordered the bill at the hotel to be brought to the Captain to be discharged. The bill was brought. It was handed to the captain. The Captain handed it to Penelope. Penelope exclaimed "Hector! why do you not discharge the bill?" Hector replied that he had no money.

An explanation ensued. Penelope had no money. Her fortune was merely in imagination. She had trusted to the Captain's report of his own wealth, and the Captain was a deceiver.

Here were the "happy couple" spending their honeymoon in Paris, and neither of them had any money! There was a storm of course. And it was fortunately overheard by a generous English gentleman residing also at the hotel, who lent them the money to defray the bill and carry them back to England. The Captain is gay as ever and spends what money he can get freely in the neighbouring town: but the late Miss Squibbes is a miserable wife in the Village.

EVADNE;

A WINTER NIGHT'S STORY.

"But thou art yet less fair than pale—
Pale! 'tis but a bride's sweet sorrow!
Fling o'er her cheek the silver veil,
That cheek will look less white tomorrow!
No more! no more! the rose has said,
Adieu to that pale cheek for ever,
Those gems may fling a meteor red
Upon that face, but the heart never!"

There is no light in the sky—there is no voice in the air. The crescent moon, like the fragment of a silver ring, has sunk behind the hills, and the myriad stars in the black-blue ether make darkness visible. Visible darkness. Type of my lone existence. There are times when those stars seem descending, like angels' eyes, as if they would cluster round me and take me with them in-

to holy and sweet communion: now they stand afar off, small and dim—very small and dim,—so far that my thoughts cannot reach them. They fade and die out. One by one they fade. And they are gone. Not one remains—my own beloved star fades and dies with them.

The star of my life is gone.

I was an enthusiast. I had belief in belief. I had trust in trust. My instincts led me to place unutterable confidence where confidence seemed to have made a temple and invited me. I was truth, believing in truth. I was a simple girl. I did not know the world. I had never heard the time was long past when angels of heaven walked this earth.

And why should I not think they were here among us! The earth is beautiful. Its hills, its vales, its flowers, its birds, its sweet human voices discoursing excellent music sustain my faith. My faith in the perfection of humanity,—in Angelo. Ah! it was not the birds nor the flowers that were cast out from Paradise. Only man.

He loved Eve! Yes.

As the world goes. And I am of the world as well as he. I am otherwise too: for I could have fallen at his feet and worshiped him, as the next best thing beneath Heaven. Worship! If love be not worship it is not love. We were to have been married shortly,—but I am now alone. The ties are broken that bound me to Angelo. He whom I loved, smiles upon another now. There was a fete at Count Matteo's Villa, and a girl with golden locks and bright blue eyes suddenly carried his heart away. I despise him. But there was a time when I could have looked into his face for the blessing of a smile, and been as happy as though I were in heaven! for I loved him. This you may call idolatry. But what is love if not idolatry?

I pass him with a placid look and averted eye. Not a downcast eye. Abasement is for children-girls. I am a woman. Child in years, but woman now in pride and resolution. O, the wealth of love that I could have poured at his feet, and felt rewarded by acceptance of the treasure.

It is woman's pride to know and feel, and show that her love is the precious object of human life. Well, he has smiled in lieu of love. The long golden locks are shaken merrily over the bright blue eyes; and there is a melodious voice singing to him while the blue eyes shine. He should be happy,

if bright blue eyes, golden ringlets every one of which seems fraught with a spell in its brightness, and a musical voice can make him so. I have no golden locks. I have not blue eyes. I sing but simple melodies which the birds have taught me, for I wished to assimilate my strains to theirs, and studied them. I had made *him* my earthly heaven. I was his love, believing his nature was like his name, angelic. I was his slave, believing it to be his joy to make his slave his queen.

I glory in this love, though it be broken, —though the angel has proved but an image of clay, which lies shattered in the dust.

I am prouder of the fragments—the dust of my love—than the owner can be of what she has possession of.

If love be worth living for it is worth loving. That may be a mystery : but there is bliss on earth for those by whom it is unravelled.

There is a pouting, toying sentiment which thousands give the holy name to. A man is caught in the golden curls—but golden curls sit often in a house alone and sigh,—for the hero is wandering—wheresoever he pleases.

A white cloud of mist floats through the Cimmerian darkness and a soft breeze passes through the trees, like the voice of nature audible. Now again all is silence. There seem to be shadows gathering about me though I see and hear nothing. Sight and hearing are closed, but the presence of the impalpable is felt in my soul. An owl hoots in a distant tower. What is this? Is it love's death, and as the bird of night jerks out his dismal note, do the spectres of the loved and lost pass to Love's funeral? A light suddenly blazes in the sky. A dreary wilderness of barren rocks and frightful precipices I see under the lurid glare—and he—yes, it is Angelo himself, passing onwards to destruction.

Angelo! Angelo! turn back and save yourself. Do you slumber? It is the brink of the precipice you are approaching. The strange light is blinding you!—a black and yawning gulph is before you. Merciful powers! he totters! he falls!

There is a thin sapling growing out from the black rocks—he shrieks and clings to it. Angelo will yet be saved! No, the sapling breaks! He falls, he falls!

What is this? It is *me* he is clinging to, and we descend together in the black abyss—

whither? The owl is hooting—horrid shapes just visible in red hideousness, pass and gibber around us—there is Golden Locks, laughing from her place of safety on the summit of the rocks—as we, Angelo and I, fall, down, down, down.—Save! O, save—

I wake! It is midday, and the sun-light streams into the room. Angelo, with all his wonted looks of love—better than sun-light—is there smiling upon me.

And this has been all a dream! Angelo, danced last night with Count Matteo's daughter—a girl with bright blue eyes and golden locks.—Could I have been jealous of her, because she danced with Angelo?—and was it that which produced the dreadful dream?

A THOUSAND YEARS AGO.

The sun went down in red and gold,
I watch'd it from the hill,
With purple clouds, like banners roll'd,
Whose tops are rosy still.
Where are the eyes that oft of old
Have watched in weal or woe:
While the sun has set in red and gold,
A thousand years ago!

A linnet perched upon the bush,
And sang in thrilling strain,
Duetting with her neighbour thrush,
Till the soft air thrilled again!
And all the wood with music rang,
Their voices echoed so,
Who listened while the linnet sang,
A thousand years ago?

Where are they all whose beating hearts
Have lived and throbbed like ours;
Who acted out their separate parts,
And used their varied powers?
The hearts that gasped and thrilled and burned,
And writhed in passions glow:
Or with the tenderest pity glanced
A thousand years ago?

Where are they?—Haply over some
The "dust to dust" was said,
Who slumber each in hallowed tomb,
Till angels wake the dead.
Some linger in the dreamless sleep,
In ocean's coral caves;
And mighty, fragrant, forests weep
Their dew on others' graves.

But all their souls! we must be sure
The grave can never hold;
Th' immortal essence will endure
When hearts and hands are cold.
They may be floating round us now,
Above us and beneath:
The very breeze that fans our brow,
May be a spirit's breath.

I doubt not but they mark with sighs
Our faults and follies all:
O! sad to think, some spirit's eyes
Grow dimmer when we fall!
Like us the end of time they wait
Their final doom to know:
Whatever was their earthly state
A thousand years ago.—LEX.

The Theatres.

DRURY LANE.—The new year opened under very favorable circumstances for theatricals, and Drury-lane has experienced a large share of the public patronage. This it has really deserved; for the pantomime of *Jack the Giant Killer*, with Beverley's brilliant scenery, is unexceptionably good: and from beginning to end it keeps alive the admiration and laughter of crowded audiences. The little introductory farces are also very amusing, and the actors engaged in this performance are clever and take pains to give the utmost effect to their parts.

COVENT GARDEN.—*The Babes in the Wood*, together with *Robin Hood and his Merry Men*: have received company during the month at this theatre, and their receptions have included all classes of her Majesty's subjects: boxes, pit, and gallery having had their seats thronged before the rising of the curtain. A laughable farce, entitled *The Goose with the Golden Eggs* has preceded the pantomime, the latter being a continuous comicality, wherein the wonderful eccentricities of the Paynes, and fascinations of Miss Amy Sheridan, and her troop of foresters, divide the honours with a gorgeous spectacle, upon the production of which the artists have been very successful.

PRINCESS'S.—At this favorite theatre the combined attractions of the *Colleen Bawn* and the *Streets of London*, have nightly afforded delight to crowded and enthusiastic audiences. In the former drama Mr. and Mrs. Boucicault's dramatic talents are too well known to require further eulogy, and the exciting plot, and startling effects of the *Streets of London* have placed this piece perhaps first, among the never failing attractions which are offered to the public under Mr. Vining's management.

THE LYCUM.—The grand pantomime of *Cock Robin and Jenny Wren*, must be added to the list of Mr. E. T. Smith's holiday triumphs. The machinery works well, and the liberality of outlay and efficient embodiment recognised in the performance, obtain them due reward from appreciative audiences.

NEW ADELPHI.—A complete triumph has been achieved in the drama founded upon Mr. Charles Dickens's Christmas tale of "*No Thoroughfare*," in the construction of which the popular novelist was largely assisted by Mr. Wilkie Collins. Many additions have been made to the story in the work of dramatisation, in order to bring into play the admirable talents of Mr. Fechter, who is specially retained for the embodiments of the character of *Obermeister*. This character is gifted with more tender feeling in the play than in the story, and his crime is shown to originate in the deep love which he entertains for Margaret. Those who are acquainted with the powerful manner in which Mr. Fechter represents devoted and hopeless love, will be able to form some idea of the merits and effect of his acting in this piece. The part of Joey Ladle, the cellerman, is admirably portrayed by Mr. Webster, who has not for some time had so admirable an opportunity as is here afforded for manifesting his great dramatic ability. Miss C. Lecclerq, Mrs. A. Mellon, Mr. and Mrs. Billington, and Mr. Belmore are included in the cast of the new piece, which, it must be added has also sensational effects of an original character to warrant the applause which it receives.

OLYMPIC.—Here Mr. Charles Mathews continues his admirable impersonations in *If I had a Thousand a Year*, and in the new comedy *From Grave to Gay*, which has also brought forward that favorite actress Mrs. Stirling, in a part admirably suited for the display of her talent.

ST. JAMES'S.—*The Needful*, a five act comedy by Mr. Craven, has been produced here with considerable success: there being much interest developed in the story, and the charming Miss Herbert (who has returned to the management) giving the benefit of her abilities to the representation. Miss Herbert is one of the most in-

telligent and finished actresses of the day, a fact which the audiences witnessing the performance of this comedy never lose sight of while she is on the stage. All the other performers put out their strength to render the play amusing.

THE QUEEN'S THEATRE.—Mr. H. Byron's drama of *Dearer than Life* is a great success, the author's knowledge of stage effect, together with his power of construction, enabling him to produce a piece that shall arrest and fix attention and never become dull. This new drama affords ample scope for the display of strong passion and intense interest; and Mr. Toole is always happy when the display of these characteristics are included in his part. On the present occasion a heavy task is given to him, and he accomplishes it triumphantly. The character which he sustains is that of the father of a prodigal son: the latter having reduced his old and worthy parents to poverty. He repents however just in time to save these parents from dying in despair. The acting of Mr. Toole where the old man not only gives up the savings of his life to save his son from shame, but also accuses himself of forgery really committed by the young man, in order that a dotting mother's heart may not be broken, is very fine. Mr. Lionel Brough also appears to advantage in this piece, and a note of commendation must be given to Mr. H. Irving, Mr. Wyndham, and Miss H. Hodson.

STRAND.—There is always a pleasing variety in the entertainments here, and to the grand spectacle of the *Caliph of Bagdad*, produced for the delectation of the holiday visitors, a new and original serio comic drama has been added, under the title of *The Old Salt*. It is an impressive piece and is well acted by Messrs. Emery, James, Bellair, and Belford. Miss Nelly Moore, and Miss F. Gwynne.

NEW ROYALTY.—Here *Black Eyed Susan* is already advancing in the third year of her dramatic existence, and the favorite songs of "Captain Crosstree," and "Pretty Seusan," are as fully attractive, as at the commencement of the immense run which this burlesque has enjoyed. Mr. Barnard's new comedy *Humbug*, is a smartly written piece, and is acted with that perfection in every detail and effect, which causes Miss Oliver's management to be so successful.

HOLBORN THEATRE.—We have much pleasure in announcing the revival of Mr. Boucicault's popular drama *Flying Scud*, with its interesting plot and the great and exciting scene of "the Derby Day." The pantomime called *Valentine and Orson*, is most attractive; the gorgeous scenery, the brilliant ballet, and the humour of the Harlequinade, are alike deserving of great commendation.

PRINCE OF WALES'S.—In the new comedy of *How She Loves Him*, there is so much brilliancy of dialogue, together with an interesting plot, that we are not surprised to find the public condoning the trifling fault of a broadly farcical incident or two, and taking much delight in the general representation. Mr. Boucicault always writes well, and this piece forms no exception to the general rule of his productions. The comedy has the advantage also of being well acted. Miss Marie Wilton who throws a powerful charm over all her impersonations, wins immense admiration by her portrayal of the leading character.

DO GOOD.—A beautiful thought is suggested in the *Koran*: "Angels in the grave will not question thee as to the amount of wealth thou hast left behind thee, but what good deed thou hast done in the world to entitle thee to a seat among the blessed."

A MAN IN LOVE.—A man in love may be likened to a fly in a spider's web, entangled by one of the most fragile substances, yet the most difficult from which to escape.







Le Monde Célèbre

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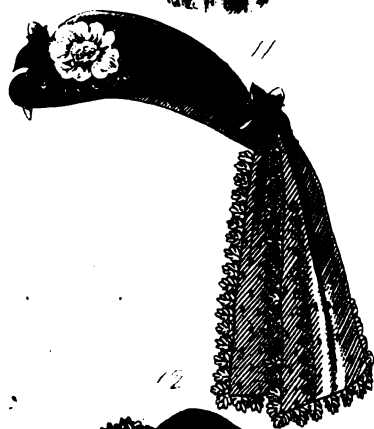
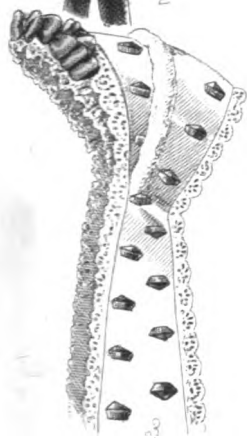


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Observations

ON LONDON AND PARISIAN FASHIONS.

WE now commence our series of Spring Costumes, and we have to call the attention of our readers to the very great change or rather development of Fashion, that has taken place during the last twelve months. This change is really immense, and in no part of dress is it more marked, than in the form of the skirts. The plain close fitting gored skirts have now completely superseded the wide full skirts, which now must indeed be said to have a most antiquated appearance.

The reign of Crinoline may be said to be now completely at an end: the skeleton skirt is a thing of the past; a small jupon of puffed horsehair, or of merino with a few steels at the bottom, is all that is required in any case; and as fashion develops, we may predict that even these will in time be dispensed with.

Dresses may be divided into two classes, both equally fashionable;—The short skirted walking dresses, and those made with the long gracefully flowing trains; suited alike for the carriage, or for the afternoon promenade.

The short Walking dresses are generally made with Paletot *en suite*. The skirts are always double, the under skirt often of a brighter color than the upper skirt, which is now not looped up, as in last season, but made very short, and generally cut in tabs or vandykes at the bottom. These skirts always have all the breadths gored, so as to sit almost plain at the back as well as at the front and sides. With these Walking dresses, the short square Paletots, (like our full-sized pattern) are invariably worn, the bottom edge of Paletot being left plain, scalloped, vandyked, or cut in tabs, to match the ornamentation of the upper skirt.

The other style of dresses with Trains, are likely to have the trains made still longer than they have yet been worn. The front

and side breadths are gored, and the back breadths pleated, so as to throw all the fullness of skirt into the long sweeping train.

With these train skirts, the various elegant forms of *Paletôt-Mantelet* in black silk are usually adopted.

Dress bodies are plain and high, many cut with the skirt *à la Princesse*. The waists are short, and *ceintures* are generably fashionable.

For Evening and Ball dresses we refer our readers to the third plate.

Bonnets are still worn small, and not very profusely trimmed: the Fanchon shape pointed at the ears, seeming to have the preference. It is very general to have the strings or brides edged with lace.

THE FULL-SIZED PATTERN.

FOR the present month we give the full-sized pattern of the ALEXANDRA PALETOT, or out door Jacket; cut very short, single breasted, and falling perfectly square without defining the figure, but also without fullness. This will be the most fashionable garment of the season, and it may be made with the bottom edge plain (as we have given it) as it may be scalloped, vandyked, or cut in tabs, in any of the styles shown on our colored plates.

It is for a lady of good figure, measuring 34 or 34½ inches round the chest, and we can confidently recommend it as being a most excellent fit. The fronts are intended to hook and eye, and the back (distinguished by a hole in the centre) has a notch in the arm-hole, showing where the hind arm seam of sleeve must be placed.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and Paletôt *en suite*, of mauve or lilac *Poult-de-soie* (gros grain silk): the lower skirt is rather short, and is trimmed at the bottom with three bias bands of satin to match in color. The upper skirt is trimmed to correspond with

the lower one. The front opening is cut in a large point, which extends from the bottom of the skirt to the waist, and is bound with a bias band of satin, and trimmed by a row of satin tabs, *à la Mousquetaire*. This point is arranged so as to have the effect of laying over the other side of the skirt, and fastening it *à la Redingote*. The front of the Paletôt is cut and trimmed in the same manner as the upper skirt, and it is trimmed at the wrists, with bias bands of satin. Hat of fine straw, bound and trimmed with pale green velvet, and having a long white ostrich feather, fastened in front by a single rose.

This costume is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 2.—Dress of pale green silk, the skirt entirely without trimming. The Paletôt is of Paris cloth, color *Café au lait*. It is cut square in front, and forms a deep point at the back; and the sides are composed of a series of long narrow pointed tabs, which lie over each other, and are bound round, and fastened together by narrow black braid. The back and front of the Paletôt are each cut in one piece, and are bound with black braid. In the point of each tab, and each bottom corner of back and front, is placed a jet button. The cuffs are trimmed with black braid, to imitate long narrow tabs. Bonnet of blue silk, with a *bandeau* of white bugle lace.

This Costume is by MADAME EDMÉ-PARIS, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 3.—Dress *à deux jupes*, the lower skirt of striped *mauve* and white silk, is made with a train, and trimmed near the bottom with a flounce of black lace, headed by a bias band, of *mauve* satin. The upper skirt is of black silk, made *en tunique*: the front corners are cut to form rather deep points at the bottom, and the back part is rounded. The *tunique* is trimmed all round, with a bias band of *mauve* satin, edged with black lace, and this trimming is carried up the sides above the points, so as slightly to raise or loop up the back part of the skirt, which is fastened at a short distance from the waist, by a rosette of *mauve* satin, headed by black bows, and having long floating ends of *mauve* and of black ribbon. Very low corsage of black silk. It is cut square, both at back and front, and is trimmed like the *tunique*. Above this corsage appears

the plain tight fitting body of striped *mauve* and white silk. The sleeves, (also tight fitting) are of the striped silk, and are trimmed round the arm-holes with a flounce of black lace.

This costume is by M^{ME} ROSSIGNON, 41, *rue Lafitte*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress *à deux jupes*. The under skirt is of grey silk, scalloped at the edges, and bound with bright blue silk. The bottom of this skirt is also trimmed with two plaits of blue ribbon, placed at equal distances from each other. The upper skirt is of brown silk; it is gored, and trimmed round the bottom with a plait of blue ribbon, and similar plaits are carried up the skirt, *en tablier*. Plain high body and close fitting sleeves of grey silk, trimmed at the neck and wrists with a blue plait. Over this body is a small *casaque à basques*, of the same material as the upper skirt; it is trimmed all round with a plait of blue silk, which is carried over the shoulders. Sash of blue ribbon, fastened at the back, with a bow and long floating ends. Hat of white straw trimmed with blue velvet and *Marguerites*.

This dress is from the MAISON DESPAIGNE, 11, *rue Scribe*.

CARRIAGE COSTUME.

Fig. 2.—Dress *à deux jupes*, and Paletôt *en suite*. The lower skirt is of Metternich green *Poult de soie*, it can also be made of striped green and white silk, or of plain green silk of any shade. It is rather short, and entirely without trimming. The upper skirt is of black silk; it is cut up so as to form deep pointed scallops or tabs all round the bottom, and these scallops are edged with a flat trimming of green ribbon and a narrow black velvet. The spaces between, are filled in by long tabs of green silk, edged with fringe of the same color, and having four black buttons in the centre of each tab. The Paletôt is of black silk, and is trimmed to correspond with the upper skirt, except that the tabs have only three buttons instead of four. A small pointed collar is imitated by a band and a fringe of green silk, and the arm-holes are also trimmed with a similar fringe and band; the sleeves shown are those of the dress, the Paletôt being made without sleeves.

This costume is from the MAISON PARIS, *Boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, both skirts of pale violet silk. The lower skirt is trimmed near the bottom with amber satin ribbon, arranged so as to represent long pointed tabs, which lie over each other, and disappear beneath the upper skirt, which is also edged with amber satin ribbon. This upper skirt is slit up on the left side, and the edges of the opening (which extends about half-way up the skirt) are trimmed with amber satin ribbon. Above this opening, the skirt is caught up, and fastened by a long graduated tab, which is carried up to the waist. This tab is of silk like the dress, and is trimmed all round with amber satin ribbon. A row of amber buttons is carried up the front of this skirt, and continued up the body which is quite plain and tight fitting. The sleeves (which are also tight-fitting) are trimmed at the top by a small pointed *épaulette*, edged with amber ribbon; and at the wrists, by a narrower band of similar ribbon.

This dress is from MADAME FLADRY, 27, faubourg poissonniere.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of white *Tulle*. The skirt formed of large bouillons which go entirely round it. The *Sortie de Bal* is made of scarlet Poplin, it is trimmed all round with a wide fringe, formed of white bugles, and silk; and headed by a narrow fringe of scarlet and white silk: the middle of back is caught up and fastened by a rosette of scarlet *passementerie* or silk braid, from the centre of which is suspended a scarlet and white tassel. This *Sortie de Bal* is also trimmed with a rich *Arabesque* design worked in silk braid, a double row of which is carried up the back as far as the rosette; and a similar but narrower trimming goes round the neck. These trimmings, instead of being of *passementerie* and braid, might be of frosted silver, which would have a very rich effect.

This elegant *Sortie de Bal* is from the MAISON BOUDET, Boulevard de la Madeleine.

BALL COSTUME.

Fig. 2.—Dress à deux jupes, the lower skirt of white silk, is trimmed at the bottom by a rather wide flounce of the same material, headed by two rows of narrow gold braid, on which are placed at equal distances

bows and ends of *cerise* ribbon. The upper skirt and body à la *Princesse*, are of white muslin, spotted with gold and edged by two rows of the gold braid. This skirt is caught up at the right side, and fastened by a large bow and floating ends of *cerise* ribbon. Starting from this point two bands of the same ribbon are carried round to the left side (one passing in front, and the other at the back) and are fastened to the *ceinture*, which is of the same ribbon. Sleeves composed of a single bouffant of white muslin, partly covered by a frill of the same material as the dress.

This simple and elegant toilette is by M^{ME}. VIGNON, rue d'échelle.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt, of white silk is trimmed at the bottom by seven *rouleaux* of blue satin. The upper skirt is of silk of the same color, made with a train and trimmed all round the bottom with a single *rouleau*, beyond which is a narrow edging of white lace. This skirt is caught up on each side, and fastened to the corners of the *tablier* of blue silk, which is trimmed with two *rouleaux* of blue satin, and edged with a white blonde of a rather broad vandyked pattern. In each corner of this *tablier*, is a small bouquet of *Marguerites*. The top of the skirt is trimmed with white blond like that which goes round the *tablier*: very low square corsage, trimmed with similar blond and surmounted by a *chemisette* of white muslin. The waist-band is of blue silk, edged on each side by a *rouleau*, and fastened by a single *Marguerite*. Head-dress of *Marguerites* with leaves.

This costume is by MADAME PROST, 51, rue de Lafayette,

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress of grey silk trimmed at the bottom, by a rather wide fluted flounce of the same material, with a heading, and two rows of narrow ruby ribbon. The skirt is trimmed at the top by two long tabs of ruby ribbon, which start from the waist, and are terminated by fringe and gimp ornaments. The body is of grey silk, the lower part of it, being covered by a small *casaque* of ruby-colored silk, with *basques* and *brêtelles*; a tassel of the same color headed by a gimp ornament, being placed on each shoulder. Double sleeves, of grey silk; the inner ones are tight fitting, and the outer

sleeves, which are lined with ruby-colored silk, are open, and the back part is cut very long, as to form a deep Venetian sleeve. These outer sleeves are trimmed all round by a single row of narrow ruby ribbon, and the neck is trimmed by the same ribbon, and bow and ends of wider ribbon.

This dress is by MADAME PIETFORT, 1, *rue de la Grange Batellier*.

CARRIAGE COSTUME.

Fig. 2.—Dress of *mauve* silk, made with a train and entirely without trimming. The *casaque* is of black silk. It is rounded and rather short at the back, and has two long graduated tabs in front; the bottom of these tabs, and also the back being trimmed by a broad fringe headed by three rouleaux of black satin. The wrists are trimmed to correspond. The peculiarity of this *casaque*, consists in its being trimmed at the back of waist, by a group of bows and two long floating ends, of broad ribbon of the same color as the dress. This addition, gives the whole costume an effect particularly *distinguée*. The bonnet which is extremely small, is of black lace, edged by a narrow band of *mauve* ribbon, and having a deep fall of black lace at the back.

This costume is from the COMPAGNIE LYONNAISE, *Boulevard des Capucines*.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes, and *Paletot en suite* all of brown *Satin de la Reine*. Both skirts are scalloped out at the bottom, and bound with black silk. On each side of the upper skirt, a slit is cut lengthwise, to imitate a pocket, scalloped and bound with black silk; and trimmed by four large flat gilt buttons. The *Paletot* (which is rather deeper at the back than in front) is scalloped round the edge, the scallops being rather smaller than those on the skirts. It is cut up slightly on each side, and is bound all round with black silk; the top of the side openings being trimmed by rosettes of black satin, with a gilt button in the centre of each. The sleeves are scalloped from the shoulders to the wrists and bound with black silk; the front part of the sleeve, wrapping slightly over the back-part, has the effect of being fastened to it by a row of flat gilt buttons, one of which is placed in the centre of each scallop. Hat of light brown felt, bound with *mauve* velvet, and having a spray of *mauve* velvet flowers in front.

This dress is by MADAME ROSSIGNON, 41, *rue Laffitte*.

PLATE THE FIFTH.

No. 1 is a BONNET of *mauve crepe-lisse*, trimmed in front by a full-blown rose, with frosted silver petals, and *mauve* leaves. A bias band of *crêpe-lisse*, edged with black lace, crosses the back of the bonnet and is carried down the sides, forming *Brides*, which are cut rather wider at the ends, this bonnet is by MADAME MARIE LEMAITRE, *boulevard des Italiens*.

No. 2 is a HAT of very light grey felt, with a circlet of gold and bright steel, on each side of which is a frill of black lace; at the back are two large bows and long floating scarf ends of black spotted *tulle*, edged with lace.

No. 3 is a CAP of *guipure* lace, trimmed with ribbon-velvet of a bright green color, and a *gaufré* edging of *Valenciennes* lace; a large rose and group of buds is placed at the right side. At the back are two long lappets of *guipure* lace, fastened together at the ends, by a rosette of green velvet. This cap is by M^{ME}S. AUBREY SOEURS, *rue Laffitte*.

No. 4 is a BONNET of sky blue silk, with a *bandeau* of black embossed velvet, edged on each side by a frill of black lace; the lower edge being dotted with small circlets of narrow black velvet. At the left side is a plume of black ostrich feathers, and a full-blown rose and buds. At the back of the bonnet is a rather broad frill of black lace, headed by a plait of sky-blue ribbon, and this trimming is continued down the sides, forming *brides*, which are fastened under the chin, and at the ends by small roses and foliage.

No. 5 is a BONNET of white *crêpe*, with a coronet of white bugles, on a foundation of sky-blue velvet. At the left side is a full-blown rose, buds and foliage, and three bows of white ribbon. This bonnet is by M^{ME} BRIE, *rue Richelieu*.

No. 6 is a BONNET formed of white *Tulle*, and narrow *rouleaux* of white satin: a spray of narcissus is placed at the left side. *Bandeau* of gold, edged on each side with blond. The bonnet is trimmed at the back, by a *rouleau* of white satin, edged on each side with broad white lace, and this trimming is carried down the sides, forming *brides* which are fastened by a single narcissus. This bonnet is by MADAME HORTENSE CHEVILLET, 3, *rue Laffitte*.

No. 7 is a BONNET of blue *crêpe*, trimmed

with white blond. Coronet and fringe, composed of gold and Marcasite, with an *agraffe* of the same material. Strings of blue ribbon, and lappets of white blond. This bonnet is by MESDAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 8 is a sleeve of white muslin, with cuff formed of insertion and edging of white lace.

No. 9 is a BONNET, made entirely of gooseberry leaves in silver-grey velvet; with a rose, buds and foliage at the left side. Strings of silver-grey satin, edged on one side, with white blond.

No. 10 is a BONNET of white *crêpe*, with a *Bandeau* composed of violet velvet pansies, edged with gold. At the back is a fall of black spotted *tulle*, edged with Spanish lace, and headed by a band of violet ribbon, covered and edged on each side by similar lace. This trimming is carried down the sides of the bonnet forming *brides*, which are fastened by a rosette of violet velvet.

No. 11 is a CAP of white *Guipure* lace, edged with a broad *râche* of pink satin ribbon; partially covered with the vandykes or points at the edge of the lace. At the back are two long floating ends of pink ribbon, each terminated by three long pearl pendants. This elegant cap is by MADAME ESTHER, *rue de Richelieu*.

No. 12 is a BONNET of black spotted *tulle*, with a plume of black ostrich feathers. A frill of black lace goes round the front of the bonnet, and forms *brides*, fastened in two places by bows of black satin ribbon. The back of this bonnet is trimmed with a narrow fall of black spotted *tulle*, edged with black lace, and caught up in the centre, and fastened by bows of black satin ribbon. This bonnet is by M^{ME}. DETOURPE, *rue Laffitte*.

"ALL THE SAME;"

OR THE DISINHERITED. A TALE.

"As some lone bird without a mate,
My weary heart is desolate:
I look around and cannot trace
One friendly smile or welcoming face:
And even in crowds am still alone
Because I cannot love but one."—Byron.

The wealth of Sir Samuel Irondale had been honorably acquired in connection with those great commercial transactions peculiar to the enterprise of this country, and which are alike the admiration and the envy of other nations. Sir Samuel had risen from

a humble walk in life, but his unblemished character, together with his abundant riches, had opened the way for him to the highest circles. He was proud and ambitious but strictly just. A man of the purest integrity but somewhat cold-hearted and selfish. What affection he was capable of was bestowed on his son, Wilfred: and to the father's great annoyance and mortification, Wilfred in the stirring political transactions of the day, took an opposite side, and by his genius and eloquence had become a marked man among his party. Sir Samuel, although he owed his baronetcy to the interest which he had contrived to enlist at Court, was a resolute democrat at heart, and desired to see his son espouse the same opinions; but Wilfred availing himself of the same influence that had obtained the baronetcy for Sir Samuel, took more delight in fashionable and courtly associations than in the society of persons connected with trade and merchandise wherein his father found pleasure, and thus embittered those conservative opinions of which he had become an esteemed and powerful advocate.

Party feeling was running high: a general election was about to take place: Sir Samuel's favorite candidate for the borough was opposed by a Conservative of high standing; and the feelings of father and son thus came into conflict. Wilfred Irondale was anxious for the sake of his party that the new candidate should be returned, and Sir Samuel was equally desirous of his rejection. He insisted that Wilfred should abstain from canvassing for his friend, and Wilfred obeyed: but the success of the Conservative threw Sir Samuel into a state of wild excitement: he attributed the defeat of his candidate to the exertions made by his son, and although Wilfred had endeavoured earnestly to clear himself from this reproach, the old man deafened and blinded by passion, would neither see nor hear any thing in his son's favour, and forbade his ever entering his doors again, unless as a convert to his own political opinions.

This was a heavy affliction to Wilfred, but with still more weight did the misfortune fall upon the heart of Marian Dove; the brown-eyed, gentle, loving, uncomplaining Marian Dove.

This girl was a distant relation of Sir Samuel's, whom he had taken into his house on the death of his wife, and who had managed his domestic affairs so well, as to win the old man's warm admiration and esteem.

Wilfred had been Marian's frequent companion, walking with her in the green old woods in summer time, and gathering wisdom with her dear old books in the long winter evenings. Sir Samuel was not displeased with the interest the young people took in each other: his anger was aroused only when Wilfred went over to the "other side," and helped to defeat his candidate at the election.

The absence of Wilfred made a void in the young maiden's heart, and one day when she sat by the firelight, meditating upon the loneliness of her situation, and so absorbed in thought as to be unmindful of the entrance of another person into the room, she was suddenly aroused by the pressure of a light hand upon her head, and the remark, made in a low and gentle tone, "Poor Girl! care should not rest upon so young a head as this!"

The speaker was Sir Samuel Irondale.

"You are dreaming of that ungrateful boy!" he continued, "but he is unworthy of your thought: he is obstinate, treacherous——"

"No, no!" mildly though passionately exclaimed Marian. "Party spirit has blinded him for the moment, but he will see clearer soon, and acknowledge the same to you."

"The fault can never be atoned for!" rejoined the baronet. "He has caused the loss of my friend's election, and I have cast him off for ever."

"Do not say that sir, for it would be cruel; and you are ever wont to be kind."

"It is he who is cruel, not me," said Sir Samuel, "and he must take the consequence. I have this day made another Will."

The words fell like a thunderbolt upon the heart of Marian: for she knew that they implied the disinheritance of Wilfred.

"And Wilfred's name" continued the baronet "is replaced by one better worthy of the fortune she will be blessed with."

"She!" exclaimed Marian.

"Who else should it be but Marian Dove? Has she not been more than a child to me—the kind companion and consoler——"

He could not proceed further, for tears were blinding him and his utterance was choked: moreover, Marian had fallen at his feet.

She implored her benefactor to reverse what he had done; to restore his son to favour: to destroy the act which would reduce Wilfred to comparative poverty, and enrichen one who had no use for riches, and could

not accept them under such circumstances.

Sir Samuel was moved by the ardour and disinterested enthusiasm of the girl: but he was an obstinate man, and was determined to have his way.

"I will not touch one farthing of the money," Marian said to herself. "Wilfred may desert me, as he has deserted his father, but his rights are sacred, and it is my duty to protect them."

Thus saying, Marian considered herself, and was, a heroine.

There are remarkable changes in political opinion, and in less than a year after the above occurrences, Sir Samuel Irondale was astonished and delighted to read in the newspapers the report of a speech made by his son in the House of Commons, so much in accordance with his own opinions and feelings, that in the impulse of the moment he sent an invitation to Wilfred to dine with him the following day.

And never did father and son spend a happier evening together, than that which was enjoyed after dinner by Sir Samuel and Wilfred Irondale.

Marian Dove was not the least happy of the party: but it must not be considered that the meeting was a surprise to her: for her intimacy with Wilfred had not been interrupted: and Sir Samuel although he gave it no encouragement, did not express disapproval.

It was some months after the reconciliation had taken place that Sir Samuel and Marian were sitting together one winter's evening, and Sir Samuel was very merry that Marian (the artful little puss) took occasion to say, quite inadvertently as it were, "By the bye, uncle," she always called him uncle, "have you destroyed that indiscreet paper you once told me of?"

And Sir Samuel replied. "No! I don't intend to do it."

"Not intend to do it! Why Wilfred and you are perfectly reconciled now."

"Yes, but the Will shall stand. I suppose," added Sir Samuel archly "it will make *no difference*."

"No difference? O, uncle, what do you mean?"

"I mean that I have eyes!" was the reply. "Do you know what I mean now?"

So Marian was brought to confession, and it proved to be "all the same": for although Marian's name stood in Sir Samuel's Will, she had long been the wife of Wilfred when the old Knight left this world in peace.

"CHORLES."

"There are eyes whose curious guest
Peers into his inmost breast.
And with scornful pity reads
Many errors and misdeeds :
Yet each fault and dire mistake,
Pardon for old friendship's sake."

There was not a more elegant person in his own estimation than our "Chorles."—"Mr. Charles Jubbs," as described on his visiting card—for "Chorles" had a visiting card, and no doubt made "calls" upon his friends in the hours when he was off duty,—for it must be told that "Chorles" was footman in our family, and had been for many years,—indeed he came into the establishment when I and my sister Fanny were mere children ; and with the privilege of an old domestic, he frequently forgot to prefix the "Miss" to our names, and called us familiarly "Lucy," and "Fanny." Whilst we were girls only we did not much mind this, but as we grew up to womanhood it was rather annoying : and the vanity of Mr. "Chorles," increasing with his years, made the annoyance all the less endurable. Our parents, however, who clung to old associations would not listen to Chorles's disparagement, and even when Alfred Mellington proposed for Fanny, and it became an engagement, and Chorles made it a grievance that the additional duty imposed on him by the lovers was much too fatiguing for him, our good parents, instead of lecturing the complainant, rebuked Fanny and desired her to be more regardful of the health and convenience of "Chorles."

Fanny was rather nettled at this, for when a young lady is in love and engaged to be married, there is of course many more things to be done, and a great deal more correspondence, than before. I can say this truly, since not being in love or engaged myself, I contrast my own occupations with those of my sister, whose dear little head is really in a state of confusion, and she has so much to do that I wonder how she gets through it all.

"Chorles" coming in from performing some of Fanny's commissions one day, sat down in the hall in a state of profound indignation, and was overheard by Sarsnet, my maid, expressing his thoughts to the hall porter in such bitter terms as these. "If that girl does not get married quickly, I know I shall not survive. Its quite ascrew-shiating (he meant excruciating) I assure you, Thomas. I dont know what girls want to get married for. I never want to get married. It's love they says, they do. Whats love? They likes to be in it afore they're

married : but see 'em six months arterwards, when they're up to their necks in it ! then there is poetical justice for you ! Fanny hasn't no feeling for a servant, she hasn't. But shant I see her in poetical justice (I says to myself,) six months after she's married ! Poor Mr. Tompkins, once gentleman to Lord Dashaway, was the sprightliest feller one might see behind any carriage in the parks, with the finest calves—reel natur !—and he sings the most molodious songs—but see him now ! Reel natur is all wasted ! If he stood up behind a carriage now, he would have to wear shams ! Ah, Chorles ! said he to me when I called upon him one day in the coal and coke business, to which on his marriage he transferred his genus, when I took Amelia Susan for better and wus, I thought she might become all better, but alas ! alas ! she ! proved nothing but wus ! I know too as what 'll happen to poor Mr. Mellington. *She 'll be all wus.*"

These and other lamentations being duly conveyed to Fanny and myself, we resolved to get rid of Charles by some means or other, for we could no longer endure his impertinence. If what he was capable of saying were to be overheard by Alfred, he might really consider Fanny had a thousand faults and break off his engagement.

"Chorles" as I have said, was exceedingly vain of his personal figure—(he was six feet two inches in height)—and of his large black eyes. He had moreover five or six hundred pounds in the funds. I suggested to Fanny, that Sarsnet who admired "Chorles's" perfections, and had no objection to a husband, should try the effect of her charms upon him.

Sarsnet was a pretty girl, and a good girl : so that it would not be an injudicious match. Sarsnet was well inclined to the project, and it was a pretty sight to witness its effects.

"Chorles" was evidently bewildered from the moment Sarsnet began to play off the artillery of her charms : but his pride was paramount, and he held his head lofty over her fascinations. He smiled at last at Sarsnet, and patted her soft cheek, in quite a paternal way. When I saw that, I knew it was all over with "Chorles."

And so it was. In less than a month he asked my father if it would be convenient to provide a successor at an early date : for he was going to be married to Sarsnet.

Our seniors were astonished : but they approved his choice. Fanny and I were not astonished at all. The marriage took place, and so we got rid of "Chorles."

The Theatres.

COVENT GARDEN.

We understand that the Italian Opera season will be under the direction of Mr. Mapleson, who by uniting the resources of the once rival establishments, will bring together an array of talent that has never been before collected on any stage.

DRURY LANE.

Mr. Bickerstaff's old comedy of *The Hypocrite* has been revived in a style which at once caught the favorable opinion of the public, and has assisted materially in crowding this theatre after the freshness of the pantomime had worn off. Mr. Phelps has taken the part of *Dr. Cantwell*, in which we remember Dowton and Farren, two eminent comedians, now passed away, and who gave a different reading of the part to what is taken by its present representative. Dowton was gliding and oily in the old deceiver, making him a man whose affection for the luxuries of this life was scarcely concealed under his sanctimonious aspects. Farren appeared to take a similar view of the part, but was less successful in its development. Mr. Phelps makes *Dr. Cantwell* cold, avaricious, grasping and revengeful, without one spark of human feeling, and careless of making an appearance of it, being confident that his sanctimonious air will cover and conceal all his moral depravity. This version of the character is given with masterly spell, and in the final scene, particularly where the hypocrite is unmasked Mr. Phelps is particularly fine. Mrs. Herman Vezin gives a delightful picture of the pretty coquette *Charlotte*, and Miss Harfleur is as staid and decorous in *Young Lady Lambert*, as *Young Lady Lambert* should be: the contrast between these two female characters being very nicely exhibited. Mr. Edmund Phelps is good as *Colonel Lambert*, and Mr. Rouse creates roars of laughter by his delivery of the verbal eccentricities of *Maw-worm*. Shakespeare's *Henry 8th*, has been produced here, on a scale of great magnificence; the part of Woolsey and Queen Catherine, being acted with great ability by Mr. Phelps and Mrs. Herman Vezin. *The School for Scandal* has also been revived with great success. A new Drama "*The Prisoner of Toulon*, or a Peasant's revenge" is announced for Monday, March 2nd.

PRINCESS'S.

The spirit and enterprise which distinguish Mr. Vining's management are admirably illustrated by the present performance, which comprise two of Mr. Boucicault's best productions, *Arrah Na Pogue* and *The Octoroon*. The former piece has so often formed the subject of our most favorable remarks, that we will now only say that the acting is, if possible, more perfect than ever; and the interest of the piece has in no degree abated. It is so long since the *Octoroon* was produced, that it may really be considered as a novelty: the plot of the drama is most exciting; and thoroughly engrosses the attention of the audience. The scenery is most beautiful, and the stage effects are such as have seldom been witnessed. The "*Ship on Fire*" and "*The Red Cedar Swamp*" being especially worthy of notice. The cast of this piece is extremely powerful, Mr. Boucicault personating the Red Indian with great ability; Mr. J. S. Clarke, the new American Comedian, being especially engaged for the part of Salem Scudder, Mr. G. Vining taking the part of Mc Closky; and Mrs. Boucicault giving a beautiful and pathetic representation of Zoe, the *Octoroon*.

NEW ADELPHI.

Here we have much pleasure in reporting the long continued and triumphant success of *No Thoroughfare*. This romantic drama is so full of the most exciting situations, and is so excellently acted, as to merit and to gain the highest applause. The character of *Oberreizer* as developed in the drama, is one admirably adapted for the display of Mr. Fechter's talents; Mr. Webster gives due point and emphasis to the grim humor of Joey Liddle, the faithful cellerman; and the other parts of the drama are acted with great ability by Mrs. A. Mellon,

(now the stage directress) Mr. Belmore, Mr. and Mrs. Billington, Mr. H. Neville, and Miss Leclercq. Mr. Belmore's comic powers are well displayed in the farce *Up for the Cattle Show*; in which this versatile comedian creates shouts of laughter.

LYCEUM.

The new comediotta which has lately been produced here under the title of "*Who's to Win Him*," is by Mr. Williams, who has described his pleasant story in an equally pleasant style. *Cyril Dashwood*, who visits a country village in search of a wife, encounters four young ladies, who each endeavours to win him, and their exertions are provocative of much amusement. A new American Actor, Mr. Sandmann, has appeared at this theatre, and bids fair to be a decided acquisition to the English stage: his debut was a marked success. Mr. Sandmann possesses all the qualities of a great Actor, and will we are assured, become a standard favorite with the English Play-going Public.

OLYMPIC.

A new and sparkling Farce (adapted from the French by the pen of Mr. J. Williams) has lately been produced at this Theatre, in which Mr. C. Matthews has another of those characters so admirably suited to him: it is that of an affectionate father, whose love for his only daughter, induces him to discourage (by various stratagems) the advances of lovers in general. A new comedy by Sterling Coyne, has been produced here; it is entitled "*A Woman of the World*" and the idea of the plot, appears to have been founded on the French *Comedie Vaudeville* "*Les Coulistes de la vie*." It treats of the various stratagems practised by an intriguing widow Mrs. Eddystone, (Mrs. Sterling) in order to gain the heart of an elderly statesman Sir John Moleborough, (Mr. Addison) in which she is of course successful. This part is eminently suited to Mrs. Sterling's powers of acting.

ST. JAMES'S.

Mr. Craven's fine domestic Drama "*The Chimney Corner*," has been introduced at this Theatre. Throughout this cleverly-written piece, the Author displays a thorough knowledge of human character, each part being a perfectly artistic delineation. Mr. Craven's acting also deserves high commendation, and he emulates his predecessor Robson in his rendering of the character of the real hero, Peter Probity. The new production "*The Two Gregories*" is particularly attractive.

THE NEW QUEEN'S.

There is no change in the performances here; Mr. H. Byron's drama of "*Dearer than Life*" still continues very popular, and the merits of the piece, together with the effective acting of Mr. Toole, are sufficient to secure to it a long and successful run. The new Extravaganza "*The Vivandiere*," nightly continues to attract crowded audiences.

STRAND.

At this Theatre the new Serio-comic drama "*Old Salt*," proves as attractive as ever. The Extravaganza of the "*Caliph of Bagdad*" has been succeeded by the revival of the equally brilliant spectacular piece, entitled "*Paris, or Vive Lempriere*," in which Miss A. Swanborough appears to great advantage; and Mr. Thorne is, inimitable. An amusing Farce, entitled "*Coal and Coke*," has lately been added to the entertainment, and terminates the performances.

NEW ROYALTY.

"*Daddy Gray*" is the title of a new domestic drama by Andrew Halliday, which has been added to the list of successful pieces presented by Miss M. Oliver. A poor Village family are befriended in their difficulties by an old man who feels a strong attachment to the eldest daughter: but the girl has a younger lover whom she likes better. The poverty around her at length induces her to give unwilling consent: but she is saved from the misery of marriage with *Daddy*, by the return of her lover. *Black Eyed Susan*, seems destined to have an interminable run; it is seldom we have to record such a triumphant success in the Burlesque department as that enjoyed by this most attractive little piece.



March 1856

Paris

Le Monde Élegant

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Mars 1868

Plat. 2



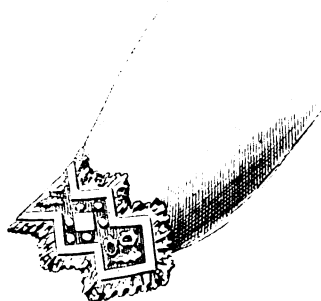
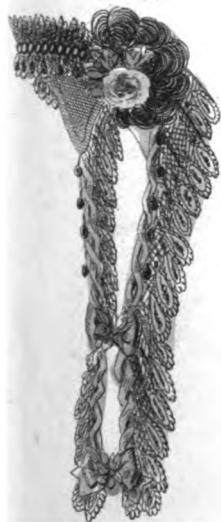
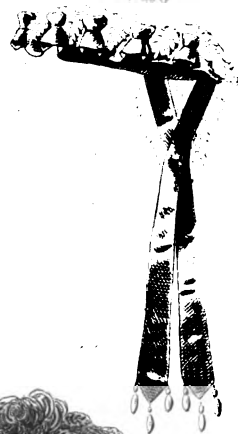
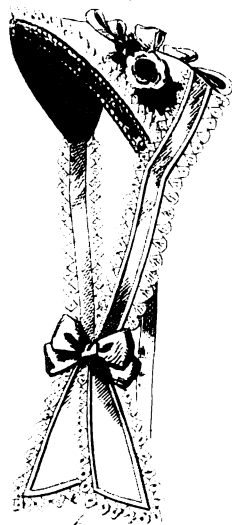
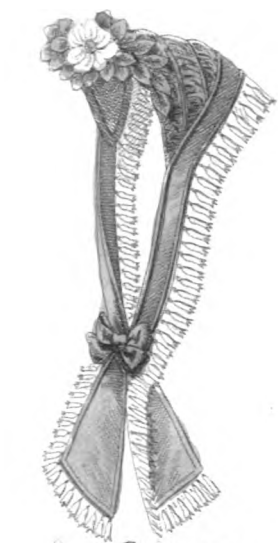
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THE

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Observations

ON LONDON AND PARISIAN FASHIONS.

The development of modern Fashion has lately been marked by great improvement, and by an appropriateness in the arrangement of Costumes suited for various occasions. For instance, what could be more suitable than the short Walking dresses for the Morning Promenade, and how elegant are the long trains now worn for Carriage or Visiting Costume, the Full Dress Afternoon Promenade, and for Ball Toilettes. Every Lady knows the inconvenience of having to hold up a dress while walking, and the short Walking Dresses would be hardly suitable for entering a carriage or proceeding up stairs to a Drawing Room.

There are of course exceptions to these general principles. The train skirts are sometimes seen in the Morning Promenade, and the short Walking dresses, if very richly made and elaborately trimmed, may be worn for Visiting or the Full Dress Promenade; especially by very young ladies: but as a rule, Dresses may now be considered in two distinct classes:—the short skirts for Morning wear, called Walking Dresses, and the dresses with long sweeping trains suited for the Carriage, for Flower Shows, Morning Fetes, Concerts, and other similar occasions, which we class under the head of Afternoon Promenade Costume. Dresses are not now (as last season) made long and caught up by loops or other means for Walking; a distinct class of dress is required for each occasion.

The short Walking Dresses are always made with double skirt, that is to say they consist of a body and upper skirt, and a *jupon* or underskirt, which is generally of the same material, or of a strongly contrasting color, both skirts being gored so as to sit plain all round like our full-sized pattern.

We may here inform our readers that the *Jupons* or under skirts are usually made of striped or plain Mohair, with a band of col-

ored silk laid at the bottom about 12 inches deep, or more, in the style shown by the under skirt of fig. 2, plate 1, in which however the band is somewhat deeper than will be generally necessary. This gives a great saving of material; so much so in fact that two dresses may now be made for what was formerly the cost of one; the details of this estimate will be found in the description of our Full-sized pattern.

The upper skirts have the bottom edges cut in tabs, scalloped or Vandyked in any of the styles shown in the plates of this and our March No. If the edges are left plain they are either looped up at back by the long ends of the sash or *ceinture*; or they are caught up at sides by buttons or bows of ribbon like fig. 2, plate 1. Or they may be ornamented by piping at the seams (fig. 1, plate 1,) or by the long floating sash ends at the back, like fig. 3, plate 2, and fig. 2, plate 4.

As regards the Out-door Jacket or Paletot to complete the out-door Toilette, the short square cut Alexandra Paletot (given full-sized last month) may be said to be almost the only style. It may be *en suite* with the dress, and trimmed to correspond, or it may be of white fancy Cloth or Cashmere fig. 3, plate 2, but in general characters the form is the same, it only varies in the details. Black silk Paletots may also be worn, but they are considered more appropriate for the afternoon Toilette.

For the afternoon Promenade, Dress skirts are also made with gores, so as to sit plain at front and sides, and have the back breadths full, so that the fulness is chiefly thrown into the train, which, it is expected will this season be made very long. The skirts are generally single, depending for their effect on the grace, elegance and sweep of the Train; but the most elaborate are made with double skirts, like fig. 3, plate 4; and fig. 2, plate 2, in which both upper and under skirts are made with trains, having a very rich appearance.

With these dresses, the tight-fitting *Polo-*

naise is being introduced ; it is made to sit close to the figure, confined at the waist by a belt, and has the opening of fronts placed in a slanting direction, which is the distinguishing feature of the Polish style ; fig. 3, plate 1, is an elegant example. We must also name the short black silk Jacket, something of the Paletot *Mantelette* style, the sides being prolonged to form large tabs. There is an attempt to introduce the *Marie Antoinette* style of Mantle shown on fig. 1, plate 2 : it is light and comfortable for Summer wear. Some ladies patronise the open Venetian style of sleeve.

Bodies are generally plain and high, some full, always with short round waist, generally with *ceintures*. The square *Watteau* openings on chest will be in favor, or trimmings to imitate them. Sleeves generally tight fitting.

Ball and Evening Dresses are always made with long Trains, and mostly with double skirts. The great novelty is the *Polonoise* Tunic shown on fig. 1, of plate 3.

In Bonnets, the principal thing to notice is the increasing taste for lace falls or curtains at the back, which almost cover the *chignon* : the newest styles are shown on plate 5.

THE FULL-SIZED PATTERN.

THE pattern which we this month present to our readers, is the new GORED SKIRT FOR A WALKING DRESS. This skirt, of which of course we give the half only, consists of four pieces, viz.—The front breadth marked by one round hole; the first side-breadth marked by two holes; the second side-breadth marked with three holes, and the back breadth marked by four holes. These pieces will require lengthening to measure, say about 8 inches all round the bottom for the upper skirt, and 18 inches for the *Jupon* or under skirt, which may be cut from the same pattern. The middle of front is if possible to be placed on a folded edge of the silk, and the same for the middle of back; the first seam is between pieces No. 1 and 2, and is marked by 1 cut near the top; the second seam is between pieces 2 and 3, and is marked by 2 cuts; and the third seam (between Nos. 3 and 4) is indicated by 3 cuts.

A plain silk about 24 inches wide, is the best suited for making a dress of this kind; for the back and front breadths, the silk should be folded, and the straight sides of these pieces placed on the crease, and the side breadths may be reversed on the open silk so as to lose no stuff by the gores. A dress (bottom of *jupon* excepted) may thus be made from 8 yards of silk, allowing as follows:—Front breadths 1 yard, back ditto 1 yard; side breadths 2 yards; body and sleeves 4: total 8 yards.

The Train skirt for afternoon promenade may be cut from this pattern using (for the half-skirt) No. 1, 2, and 3 for the front and two side breadths, and putting a whole breadth in place of No. 4. Pleating in at top to complete the size of waist. To form the Train, lengthen pieces Nos. 1 and 2 so as just to touch the ground; give to the Train any length required in the middle of back, and slope the bottom edge off gradually from the second seam (marked by two cuts) to the seam between the two breadths in the middle of back.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes, and Paletôt *en suite* of light Bismark Silk. The bottom of the lower skirt, is trimmed with three bias bands of Bismark satin. The upper skirt has two rows of the same trimmings divided at equal distances by similar bands, which are carried up to the waist. The Paletôt opens obliquely from left to right, is slightly rounded at the chest, and fastened by three large silk buttons. It is bound with Bismark satin, and trimmed by two double rows of floss silk stitching. On each side is a small pocket similarly trimmed, and at the wrists, *revers* are imitated by a double row of the floss silk. Bonnet of white chip, trimmed with black lace.

This costume is from the VILLES DE FRANCE, *rue Richelieu*, and *rue Vivienne*.

COSTUME FOR MORNING OR HOME.

Fig. 2.—Dress à deux jupes. The under skirt is of striped mauve and white mohair, trimmed at bottom by a broad band of mauve silk covering about one third of the skirt, at the lower edge of which is a *gaufred* trimming of mauve satin, headed by a narrow bias band of the same material. The upper skirt and body are of mauve silk; the skirt is caught up on each side, and fastened to a button, near the waist. The body is full, and has a waist-belt of mauve ribbon, at the back of which hang two long floating ends of broad ribbon, edged at bottom by a *gaufred* trimming similar to that on the under skirt. The sleeves, which are open at the wrists, are slightly pleated and trimmed to correspond.

This dress is from the MAGAZIN DE LA FABRIQUE LYONNAISE, 51, *rue scribe*.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 3.—Dress of bright blue silk, the skirt with long Train and entirely without trimming. Over it, is a *Polonoise* of black silk, edged all round by a broad flounce of Chantilly lace. It is open at the neck, and is fastened by black silk buttons in an oblique line to the bottom, which as well as the opening, is cut in small scallops, and bound with black satin: from each scallop round the bottom of the *Polonoise*, is suspended a small blue floss silk tassel. The

sleeves are trimmed at the arm-holes, by a frill of black lace, headed by a narrow band of black silk, from which are suspended small blue floss silk tassels. The neck is covered by a white muslin Chemisette. Leghorn Hat, bound with pink silk, and having black lace lappets at the back.

This elegant *toilette* is by M^{ME}. EDMÉ PARIS, *boulevard de la Madeleine*.

PLATE THE SECOND.

AFTERNOON PROMENADE COSTUME.

Fig. 1.—Dress of pale green silk. Near the bottom of the skirt is a trimming of black braid, to imitate tabs which lie over each other, and are edged with black silk fringe; a cut jet button being placed at the top of each. The Marie Antoinette Mantle is of black silk. It is very narrow at the back, the fronts being each formed of two long rounded ends. The front ends (which are rather the longest and lay over the others) are edged by a broad twisted fringe, each tress of which, is terminated by a cut jet bead. The Mantelet is trimmed all round with black braid, studded with cut jet beads. At the back of the Mantelet, and falling over the arms is a row of small tabs, which lay over each other, and are bound with black braid and edged with fringe similar to that with which the fronts are trimmed. At the top of each tab is a cut jet bead. Bonnet of black *tulle* trimmed with Lilac, and having a fall of black lace at the back.

This Costume is by MADAME FLADRY, 1, *rue du Faubourg Poissonnière*.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes, both skirts made with long train. The under skirt of light blue silk, is entirely without trimming. The upper skirt and body à la Princesse, are of grey silk. This skirt is sloped up at the sides, and the front which is quite short, is cut up into four deep pointed tabs, the whole being trimmed near the edge, by a narrow blue ribbon put on flat. On each side is an Arabesque of broader blue ribbon, graduated bands of which are carried up to the waist, and continued up the sides of the body, terminating on the shoulders with small Arabesques. The body is fastened by a row of blue buttons, and at the waist and wrists, are small Arabesques of the blue ribbon.

This elegant *toilette*, is by M^{ME}. PIEFORT, *rue de faubourg Poissonnière*.

MORNING PROMENADE COSTUME.

Fig. 3.—Short walking dress à deux jupes.

The underskirt of violet silk, is arranged so as to fall in thick pleats, or flutes. The upper skirt is of Bismark silk. Near the bottom is a diamond-shaped trimming, of black braid. At the back of this skirt are two long floating ends of the same material as the dress, and bound round with black braid. The Paletot is of white Cashmere. It is hollowed out at the sides and trimmed all round, by two rows of narrow black braid, the square spaces hollowed out, being partly filled in by pointed tabs, which are trimmed by a fringe of black twisted silk edged by cut jet beads. In the points of each of these tabs, is placed a similar bead. The back of the Paletot is trimmed at the shoulders by a double row of black braid, forming two squares divided by a long pointed tab, trimmed like the others. At the wrists, are similar tabs, but without fringe. Hat of grey felt, bound with black velvet, and having a spray of Lilac and foliage.

This costume is by M^{ME}. ADOLPHE, *boulevard des Italiens*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, consisting of an under skirt and *Polonaise tunique*. The under skirt is of white muslin, *bouillonnée*, trimmed with large diamonds marked out in mauve satin ribbon. The *Polonaise Tunique* is of mauve satin; it fastens obliquely from the top to the bottom, which is edged by a flounce of white lace (*Point d'Alençon*) headed by two rouleaux of mauve satin, above which is a narrow white lace, and this trimming is carried up the opening and round the top of the *Tunique*, which extends above the waist, and partly covers the body, which is of white muslin, trimmed by a frill of white lace, and headed by a narrow rouleau of mauve satin. The sleeves are formed of a single bouffant of white muslin.

This elegant Costume is by M^{ME}. PROST, 51, *rue de Lafayette*.

BALL COSTUME.

Fig. 2.—Dress of white grenadine *bouillonnée*, the *bouillons* being separated by bands of rose-colored ribbon. The front of the skirt is trimmed at about a third from the bottom, by a flounce of lace, headed by a garland of roses, buds and foliage. Over this skirt, is a sort of *tunique* of white grenadine, edged with a flounce of the same lace, and headed by a garland of the same flowers

as those on the front of the dress. This *tunique* is very short in front and is rounded off to the back, where it covers nearly three fourths of the lower skirt. Above this is another small *tunique* of similar shape, but of broader lace. The *ceinture* is of rose colored ribbon, and at the back of waist are bows and long floating ends of the same ribbon, mixed with sprays of roses and foliage. The *corsage* is of white grenadine, striped to correspond in shape, with the *tuniques*, and trimmed by a *bertha* composed of bands of rose-colored ribbon, and white lace, with a single rose on each shoulder.

This elegant *toilette* is from the MAISON GAGELIN, *rue de Richelieu*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes, of blue satin, or silk. The bottom of the lower skirt is trimmed by a broad *râche* of the same material as the dress. The upper skirt and body are cut in one à la *Princesse*; the front of this skirt is hollowed out into three large festoons, which (with the rest of the bottom edge) are edged by a narrower *râche* than that with which the lower skirt is trimmed. At the top of each festoon is placed a bouquet of *Marguerites* with brown leaves; and starting from each of the side bouquets, a thick cording of blue silk (or satin) is carried up to the waist, and continued to the top of the body, which is cut very low, trimmed by a *râche*, and surmounted by a white muslin *Chemisette*; the sleeves being composed of single *bouffants* of the same material, and on top of each, as well as in the front of the body, is a single *Marguerite*.

This *toilette* is by M^{ME}. VIGNON, *rue de l'Échelle*.

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes, of pearl grey silk. The under skirt is trimmed all round the edge, by two rows of narrow cerise ribbon. The upper skirt is hollowed out into large deep vandykes, the edges of which are scalloped and bound with narrow cerise ribbon, which is carried up between each scallop, to represent narrow tabs trimmed at the top by small bell-shaped ornaments of *passementerie*. Between each of the large vandykes, a band of the cerise ribbon is carried up to the waist, which is fastened by a belt of the same color, edged at bottom by small bell-shaped ornaments similar to those on the skirt. The body is cut square, bound with cerise ribbon, and trimmed like the upper

skirt. A *chemisette* of white muslin appears above the square body, and the sleeves, also of white muslin, are headed by a pointed *revers* of cerise silk trimmed with the small bell-shaped ornaments of *passementerie*. Hat of grey felt trimmed with cerise ribbon, and having a rose and foliage in front.

This Costume is from MAISON DU CARDINAL FESCH, 45, *rue neuve St Augustin*.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes, and Paletot *en suite*, all of silk, the color *café au lait*, or apricot. The lower skirt is trimmed by nine rows of narrow blue ribbon. The upper skirt is slightly scalloped round the bottom, and bound with blue silk, above which is a vandyke trimming, à *cheval*, of blue ribbon. At the back are two long floating ends, which, with the Paletot, are trimmed like the upper skirt. Above each arm-hole of the Paletot, is a double band of blue ribbon and a row of buttons of the same color. Bonnet of white tulle, with a full-blown rose and foliage at the right side.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes, of pale violet silk. The lower skirt is made *en train*, and is trimmed near the bottom, by festoons of black *passementerie*, enriched with jet. The upper skirt has a trimming of the same material, put on plain. It is caught up at the back, and fastened by two large bows and floating ends of black silk, a double band of which, is carried up and fastened at the back of the waist belt. The Paletot is of black silk, trimmed by a broad fringe of jet, above which, is a heading of *passementerie* similar to that on the dress. At the back, a deep pointed tab is imitated by the *passementerie*, and in the point is placed a round ornament of the same material, with two jet pendants. At the sides, starting from under the arms, and extending beyond the rest of the Paletot, are two broad shaped tabs, which are trimmed all round by the *passementerie*, that on the sides nearest the back, being carried over the shoulder, (where it is edged by jet fringe) and continued down the fronts of the Paletôt. The points of the tabs, are edged by jet fringe, and trimmed with round ornaments like that at the back, a similar but smaller one being placed on each wrist. Hat of white chip, trimmed all round the edge, with a wreath of yellow flowers and foliage, and having two long floating ends of white ribbon at the back.

This *toilette* is by M^{ME}S. BRICARD ET CALLMANN, 38, *rue de Richelieu*.

PLATE THE FIFTH.

No. 1 is a HEAD-DRESS of Metternich green satin ribbon and white blond, with a bouquet of *Marguerites* on the right side. It is by MADAME COLDBERT, *boulevard des Capucines*.

No. 2 is a BONNET of white Terry. In front is a Coronet formed of a white *ruching*, with gold band in the centre; the Brides and strings are of white satin, and the back of the bonnet is made of white feathers, which are continued down the edge of strings, to below the bow which fastens the bonnet. This bonnet is by MDME. REID, *rue Laffite*.

No. 3 is a BONNET of white tulle *bouillonné*. At the back is a deep fall of white figured blond, with a narrow edging. It has a coronet composed of gold and bright steel, edged on each side by a narrow pleating of bright blue velvet, and at the left side is a full blown rose with foliage and buds. It has narrow blue velvet strings, and also *brides* of white blond. This bonnet is by MADAME ESTHER, *rue de Richelieu*.

No. 4 is a BONNET composed of alternate rows of black lace and violets. At the back is a fall of black figured tulle, edged with lace, which is carried down the sides of the bonnet forming *brides*. It is trimmed inside by a garland of violets, and mignonette, and the *brides* are fastened by a small bunch of violets. It is by MDME. PERROND, *rue vivienne*.

No. 5 is a *Mousquetaire* HAT of Italian straw, bound and trimmed with *bias* black silk, and having in front a black ostrich feather and a white camelia with foliage. It is by MADAME MARIE LEMAITRE, *Boulevard des Italiens*.

No. 6 is a BONNET of white spotted tulle and blond, with a deep fall at the back. Diadem and star of gold, studded with bright steel, or marcasite. The front of the bonnet is trimmed by a garland of white lilac; *brides* of white satin and blond, fastened by a bow of white satin. This bonnet is by MDMES. BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 7 is a BONNET of white tulle *bouillonné*. The back is trimmed by a fall of figured tulle, edged with blond. This is divided in the middle, and caught up and fastened by loops of white satin ribbon. The inside is trimmed by a wreath of violets, with a spray of leaves. *Brides* of white satin ribbon, edged with blonde, and fastened by a small knot.

No. 8 is a CANNEZOU of white pleated

muslin and lace insertion, trimmed *en carré*, by *ruches* of *cerise* satin ribbon, edged with narrow *valenciennes* lace, which trimming is carried over the shoulders and round the waist. The neck has a small collar of Insertion, edged with narrow *valenciennes* lace. This Cannezou is by MADAME LESIRE, *boulevard des Capucines*.

No. 9 is a CAP of *guipure* lace, trimmed with sky-blue velvet ribbon, and two moss rose buds. It is by MDME. FOULONNEAU, *rue de Richelieu*.

No. 10 is a BONNET of white straw, with a garland of wild roses inside. It is trimmed at the back by a fall of black spotted tulle, edged with narrow lace, headed by a frill of black lace, a double row of which is continued down the sides, forming *brides*, fastened by small bows of black satin ribbon. It is by MADAME ESTHER, *rue de Richelieu*.

No. 11 is a BONNET of pink blond, trimmed inside by a thick garland of *Myosotis* and a trail of leaves on the left side. At the back is a frill of rose-colored blond. Strings of pink satin and lappets formed of a double row of the blond. It is by MDME. FELICIE PACHE, 104, *Rue de Richelieu*.

No. 12 is a BONNET of black Spanish lace, with a deep fall, and two bows at the back. It has a coronet of brown and green enamelled oak leaves, surmounted by a *râche* of black blond. At the left side, is a mother-of-pearl butterfly. It is by MDME. HORTENSE CHEVILLET, *rue Laffite*.

WAKEFUL HOURS.—There is something beautiful in the hush of midnight. The myriad quiet sleepers, laying down each their life-burden, insensible alike to joy or sorrow; helpless alike—the strong man as the infant—and over all the sleepless Eye, which since the world began has never lost sight of one pillowed head. Thoughts like these come to us in our wakeful night hours with an almost painful intensity. Then eternity only seems real, and every-day life a fable. But morning comes, and the stir and hum of life chase them away, as the warm sun dries up the dew-drops, which like these thoughts perform their reviving mission ere they departed.

PHONETIC.—A young man, on being asked by his sweetheart what phonography was, took out his pencil and wrote the following, telling her that was phonography: "U R A B U T, L N!" (you are a beauty, Ellen!)

ADVENTURES IN LOVE.

"Something to love me, something to bless,
Something to smile upon and to caress :
Something to fill up that void in my heart,
That will not when sorrow comes o'er me depart :
Something that loves not as summer friends love,
As true as the stars in the blue realms above :
That I may in this sad and hollow world see,
In spite of its falsehood there's something loves me."

I am a bachelor, and so I intend to remain. There was a time when inspired by the beautiful sentiment incorporated in the above lines, I dreamed of love—and of its delights. O, for something to love me! O, for something to love.

"You say well," observed Captain Lestinetta, as we walked up St. James's Street, after dinner at my club—and it may be remarked in passing, that Lestinetta was always in an approving frame of mind after dining at my expense (and his appreciation of Lafitte was not only acute but, I may say, enormous.) "Your desire is perfectly natural. I had the same desire in my days of youth, but Fortune never favored me, and I remained a lonely bachelor: but you, my dear friend, with youth, good-looks and bright prospects, may—nay, certainly will, have a realization of your best hopes."

Certainly, I concurred with Captain Lestinetta. I had confidence in his judgment. I admired his penetration. I could not fail to appreciate his knowledge of the world, his experience of men and manners: and as it was through him my hopes of fortune were about to be realized, all that he said came to me with irresistible force.

Captain Lestinetta was a fine military looking man who had contrived to preserve the appearance of life's prime, although he had been companion in boyhood with men now on the shady side of seventy. They make wigs so cleverly now that the baldest of heads may make a presentation in society of Hyperion curls of jetty hue, and the martial bearing and bright restless eyes of the Captain, were in keeping with the character of his wig. How he lived was to most of his old friends a mystery, but I eventually found out that there were some who, amused by his audacity and extravagance, were never reluctant to accommodate him when he wanted with a ten pounds note, which he bound himself, on his honour, to repay in ten days, or a fortnight at latest, an obligation which his treacherous memory was unable to retain. All that was retained was the money.

I had seen Charlotte Everingham—and to see Charlotte Everingham was to love her.

She was one of the sweetest creatures imaginable, in company: mild as a dove: cheerful, companionable: and she had money. It was always an article of my faith that love is a delightful thing, but that there can be no love without money. Therefore, as Charlotte had money I loved her. She had much money, therefore I loved her much.

Unfortunately, I had but little. My acquaintance with my friend Lestinetta originated in a desire to have more. One miserable winter's evening I was sitting by my lonely fire at my bachelor lodgings, pondering on my rejection by Charlotte's inexorable parent, when he discovered that my pecuniary means were unequal to his expectations, when casting my eyes over the advertisements in the newspapers, I suddenly perceived that a Heir was wanting to the estate of the Flyngrums: and my name is Flyngrum. Eusebius Flyngrum, at your service. Captain Lestinetta was the advertiser, and it was through the advertisement I became acquainted with him.

I may as well state that Lestinetta with all his aristocratical bearing and connections at the clubs, was a rogue. He had overheard me lamenting my hard fate respecting Charlotte as I came out of the Carlton with my friend Trueman, one day, and he laid a trap for me. There were no estates of the Flyngrums awaiting an absent heir: but he made me believe whatever he pleased. I was deeply in love, and that will account for my infatuation.

It were useless to tell what the rascal made me believe, and the sums of money he obtained from me to prosecute my claim to the magnificent estates (in the air) which his fertile and poetic imagination drew and colored to an extent that was bewildering. Whilst all this was progressing, the news reached me that Charlotte was engaged to another. I was thunderstruck. Charlotte had plighted her faith to me, and had promised and vowed that she would wait until I had obtained my fortune if it were ten years to come—and now she was going to make another happy! I was very disconsolate. I did not care for anything. I told Lestinetta that I should not pursue the law suit for the recovery of the Flyngrum estates. There was nobody to love me: and what would be the use of fortune without a loving wife to share it with me?

Captain Lestinetta was a master of art—a Machiavelli—a Mephistopheles. "Bah!" he cried, "My young verdant friend, you

were indiscreet to place your affections on that mere compound of milk and water, Charlotte. Sweet cake is nice, but could you live upon sweet cake all your life? If you had fallen in love with such a girl as Louisa Harkington, now, there would have been reason in your passion. That would be a prize worth having!"

"And who is Louisa Harkington?" I enquired.

"What! Don't you know Louisa?" exclaimed the captain, in a tone of surprise. "The beautiful girl who has created so much sensation in the circles of high life! 'I will point her out to you in the park. She is beautiful, grand, rich too, a heiress, and an orphan.'"

I admitted that such a prize would be worth having, but how, I asked, was I to win her?

"There is no difficulty in the matter" said Lestinetta. There was no difficulty in anything to that man. "Sir Ralph Hastiman, of York,—you know Sir Ralph, one of the famous fox-hunters of the past generation, laid up with the gout now, and obliged to abandon the field; he is one of my oldest friends. He is her uncle you know, and a word from me would put things in a perfect train!"

Captain Lestinetta said I knew all this: but I knew nothing of any of the matters he was talking about. He took me to the park and pointed out Louisa Harkington. Truly she was very beautiful: but a rich heiress was as far above me as the stars. Lestinetta pledged himself to bring the star down to me! I believed what he said; and then there was not the least difficulty experienced by the Captain in getting a twenty pounds note out of me.

I discarded my old love, as she had discarded me. Here was a girl far surpassing Charlotte in beauty, wit and wealth, and when the captain brought me news that he had written to Sir Ralph, and had received an answer favorable to my hopes, I was enchanted. I was assured that Sir Ralph's gout was leaving him, and that to oblige his very old friend, Captain Lestinetta, he would come to town at the beginning of the season, on purpose to introduce me to his charming niece, whose heart he knew was disengaged, and as she was thoroughly devoted to her good old uncle, she would doubtless be favorably inclined to her uncle's young friend!

O, the happy thoughts I entertained—the blissful dreams I dreamed. I haunted the parks where Louisa was to be seen eque-

trianizing in the morning, and irradiating with her loveliness the drive in the afternoon. She was the wonder of everybody, and I knew that ere long this wonder would be mine!

"—Her hair was auburn, but her eyes
Were black as death: their lashes the same hue,
Of downcast length, in whose silk shadow lies
Deepest attraction: for when to the view
Forth from its raven fringe the full glance flies,
Ne'er with such force the swiftest arrow flew.
Her brow was white and low: her cheeks pure dye,
Like twilight rosy still with the set sun:
Short upper lips—sweet lips! that make us sigh
Ever to have seen such."

I lived all that winter in fairy-land. And the money that Lestinetta drew out of my pocket amounted to a considerable sum. But he brought me such letters to read from his "dear old friend" Sir Ralph, that he might have had all I possessed, for the asking.

One night to pass away the time, I went to an equestrian theatre, where a young lady was distinguishing herself by some horsemanship in what is called the *high school*. Judge of my astonishment when I discovered that this popular horse-rider was Louisa Harkington!

I found myself deceived, humiliated, taken in. The heiress whom I was to marry—who was to love me very dearly, as I wanted to be loved—and bring me a great deal of money—was only a performer in a travelling equestrian company.

I wrote indignantly to Lestinetta, before I slept. The rascal never answered my letter. Discovery followed discovery. There was no such person as Sir Ralph Hastiman. The Flyugrum estates were all moonshine—a trick to obtain money from me. Lestinetta had practised similar roguery upon other simple youths: and the next time I heard of him he was busy in the gaities at Baden Baden, and intimate with persons who had money to lose at the gaming table there.

A LADY'S DILEMMA.—In looking over the "Correspondence" of some of our more fashionable papers, it will be perceived that most of the "Answers" relate to complaints on the part of the fairer half of creation, respecting ravages which atmospheric influence makes with the complexion. In lieu of bloom and beauty they expatiate on a long train of personal disfigurements, in the shape of pimples, tan, freckles, &c.—eruptive horrors, all! And what is a lady to do in this dilemma? she has her *bane*: where is she to look for her *antidote*? why, it is "before her," in Rowlands' *Kalydor*—a mild, soothing extirpator of all impurities of the skin; prepared from the choicest exotics of a balsamic nature; utterly free from mineral substances; harmless in its components; grateful in its effects. It neutralizes atmospheric extremes, and promotes the healthy action of the microscopic vessels; and thus—

"Adds to beauty all the charms of health!"

The Theatres.

HER MAJESTY'S OPERA.

Mr. Mapleson has taken the Theatre Royal Drury Lane, for the Opera Season of 1868, as a temporary substitute for the original Opera House, now unfortunately lost to the public, but destined to be ultimately rebuilt. Drury Lane Theatre is, from its large size, and its construction, well selected for representations of the Lyric Drama, being capable of accommodating a large and fashionable audience. The attractions set forth in Mr. Mapleson's prospectus for this season, comprise the names of the leading *artistes* of the day, among which we may mention those of Mesdames Christine Nilson, and Louise Kellogg, both of whom, achieved great successes during the season of last year at Her Majesty's Theatre; also those ever favorite *artistes*, Mdlle. Titiens, Mdlle. Trebelli-Bettini, Mdlle. Corsi, Mdlle. Rose Hersee, Signor Bettini, Gassier, Mr. Hohler, Mr. Santley, and numerous other standard favorites, while the *repertoire* will include all the chief operatic productions of Rossini, Mozart, Verdi, Meyerbeer, Auber, &c., so that we may fairly anticipate a most successful season.

ROYAL ITALIAN OPERA.

Mr. Gye's Opera Season commences on Tuesday, March 31st, the particulars, which had not reached us at the time of going to Press, will be duly announced to our readers.

DRURY LANE.

The concluding performances of the season at this theatre have been characterized with legitimate effect and included the tragedy of *Richard the Third*. Sheridan's *School for Scandal*, Macklin's *Man of the World*, and the romantic opera of *Rob Roy*, which have also been admirably represented. A new drama called *The Prisoner of Toulon*, written by Colonel Alfred B. Richards, is a piece of considerable merit, and has met with entire success.

PRINCESS'S.

Here another of Mr. Boucicault's highly successful Dramas, *Jeanie Deans*, or the "*Heart of Mid Lothian*" has been revived and in every respect with all its former success, Mr. and Mrs. Boucicault sustaining their original characters, in that artistic manner so well known to and appreciated by their admirers, the public, at whose hands Mr. Boucicault's productions have ever met with that success which they so well deserve, being marked by a talent peculiarly his own; while his acting possesses a refinement, a piquancy, and originality in which he stands unequalled.

NEW ADELPHI.

There has been no change in the performances here. Crowded audiences nightly assemble to see the Drama of "*No Thoroughfare*," which includes in its cast (besides the celebrated actor Mr. Fechter) Mr. and Mrs. Billington, Mr. Belmore, Miss Leclerc, Mr. Neville, and Mr. Webster. The amusing Farce "*Up for the Cattle Show*," is as attractive as ever.

ST. JAMES'S.

A new comedietta is added to the amusements here, under the title of a *Happy Pair*. Mr. and Mrs. *Honeyton*, a newly married couple, with the usual hopes of happiness, are passing their time in a charming suburban villa: but the young husband is already tired of matrimony, and his wife is not unreasonably offended. In order that he may be brought to an understanding of the value of her tender affection, she assumes a freezing disdain to correspond with the altered manner of her husband. We do not know whether this would be successful in real life: but it does succeed upon the stage, making a subject for an agreeable dramatic trifle, which is well sustained by Miss Herbert and Mr. W. Farren. The acting of these popular *artistes* is from first to last spirited and unaffected: the humour of the incidents being brought out to the thorough enjoyment of the audience.

OLYMPIC.

A new version of Charles Dickens's tale of *Martin Chuzzlewit*, has been produced here, in which the chief points of the stage are brought together with considerable skill. The dramatic adaptation was first made at the Lyceum Theatre several years ago, when Keeley appeared as the representative of *Sarah Camp*, and Mrs. Keeley as *young Bailey*. Mr. Frank Matthews, Mr. Alfred Wigan, and Miss Woolgar, taking the other principal characters. The piece had a considerable run, and the same good fortune is likely to attend the new adaptation: for it consists of a series of amusing and well-wrought scenes, in which the actors play their parts as if they liked them. Mr. J. Clarke is an admirable successor to the original *Sarah*, and occasions roars of laughter: and Miss E. Farren gives all the smart points to *Young Bailey*, of which the character is susceptible. Mr. Addison, Mr. Vincent, Mr. Horace Wigan, and Miss Louisa Moore, are alike excellent representatives of the other prominent characters, which have lost nothing of their effectiveness or popularity.

LYCEUM.

At this theatre the chief attraction is the new American Actor Mr. Bandmann, whose truly artistic delineation of character cannot fail to earn for him the reputation he deserves. The part in which he now appears, is that of *Narcisse* in the dramatic version of Goethe's translation of the *Neveu de Rameau*, the plot of which turns on the intrigues practised at the French Court, in order to prevent the contemplated marriage of Madame de Pompadour with the King. This lady accidentally recognising her former husband (*Narcisse*) in the newly-appointed fool of the court circle, this circumstance is taken advantage of by her enemies for that purpose, and, so completely do they succeed in effecting her overthrow, that rejected both by the King, and by *Narcisse*, she dies of grief in his arms. The several parts were all well sustained: Miss Herbert personating Mdlle. de Pompadour, Miss Fartado the Marquise d'Epauy, Mr. Farren the Comte du Barri, Mr. Basil Potter the Baron d'Holback, &c. &c.

STRAND.

The lively Burlesque entitled "*Paris, or Vive Lem-priere*," lately revived here, bids fair to have as long and successful a run as it before enjoyed: the songs and dances being all admirable, those by Mr. Thorne are inimitable. Miss Ada Swanborough is one of the standard attractions of this house, and the young actress and clever dancer Miss Holt is also an established favorite.

THE NEW QUEEN'S.

A new Farce entitled "*a Household Fairy*" is now being played here. Mr. H. Byron's "*Dearer than Life*" is as popular as ever; Mr. Toole's acting being as irresistibly amusing in some parts, as it is touching and pathetic in others.

NEW ROYALTY.

Andrew Halliday's Drama "*Daddy Gray*," is likely to have a long run at this theatre, where it was produced lately. The wonderful popular burlesque "*Black Eyed Susan*," is indeed an almost unprecedented success, proving that the talented and spirited Manageress Miss M. Oliver, is as great a favorite as she ever has been with the play-going public. Her singing, dancing, and charming delineation of "*Pretty Susan*" are most deservedly attractive.

CRYSTAL PALACE.

Another triennial celebration in honour of the great musician and composer George F. Handel, is appointed to take place in the month of June next, when the same attention will be given to some of his important works which produced such effective results on former occasions. The oratorios of the Messiah and Israel in Egypt will be given on two of the days, and a miscellaneous selection will be performed on the other day. The most eminent vocalists will be engaged and the chorus and band will be largely extended, in order that the music may be rendered with precision and force. Mr. Costar will be the conductor, and most distinguished patronage has been already accorded to the proceedings.



April 1868

Line 1



April 1868

Plat. 2

Le Monde Élegant



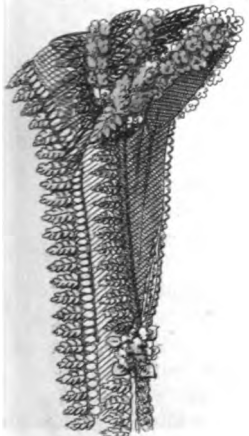
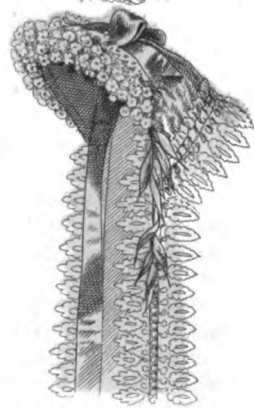
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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 533

MAY, 1868.

VOL. 45.

Observations

ON LONDON AND PARISIAN FASHIONS.

FOR MAY, 1868.

WE are now arrived at the height of the London Season, which a combination of fine weather and favorable circumstances, promise to render as brilliant as it is unusually early. The great and important changes of Fashion that we have for some time been pointing out to our readers, are now fully developed, and the result is as pleasing to the eye, as it is satisfactory to the cultivated taste. The old full skirts are now impossibilities in the Fashionable World, the plain gored skirts, either with or without trains, have swept every thing before them, and our beautiful English Ladies are now attired in that costume, which is so admirably suited to display their elegant figures to advantage.

These new fashionable gored skirts can, as we said in our last month's number, be divided into two distinct styles; the short Morning Walking dresses, and the long train skirts worn for the Full Dress Promenade.

The short walking dresses are always gored, so as to sit plain all round: we gave the full-sized pattern for this style in our last month's number. A reference to our plates will show that they are always made with double skirts, the under skirt cut just long enough to clear the ground, and the upper skirt from 12 to 18 inches shorter; they may be plain at the bottom, scalloped, vandyked, or cut up in the various elegant styles contained in our March, April, and the present numbers. The under skirts, we may observe, may be either of the same color as the dress and trimmed to correspond, or may be of a darker and brighter color; often to match the color of the trimmings.

For the full dress Promenade, dresses are always made with very long trains; an exception may be made for very young ladies, for whom the more elaborate style of walking dress would be equally appropriate.

Some ladies are wearing trains with an

almost extreme degree of length. Of these skirts, the most fashionable are gored all round, and may be cut from the excellent pattern given with our number for May last, but a great many are made with the back breadths pleated in at the waist, so as to throw the fullness all into the back of the train, while the front and sides of skirt are gored, so as to sit nearly plain. Our last month's pattern may be made for this style, but only by the addition of a plain breadth, instead of the gored breadth which is used at back for the walking dresses.

The great novelty of the season is the *Polonaise* dress, with the fronts opening in a slanting direction, as shown by the 1st figure of plate 1, and of which we now give the full-sized pattern: this *Polonaise* style seems likely to be in great favor, and our present pattern will be found to remove all difficulties as to the manner of cutting this elegant dress. We advise our subscribers to read the description of the pattern very carefully, so as to properly understand the making up.

In dress bodies the waists are always round, often with belts: they may be plain and high for morning wear, but for afternoon the open *Polonaise* style, like fig. 1, plate 1, or the square *Watteau* opening, like fig. 3, plate 4, will be most appropriate.

With the short walking dresses, the short square cut *Paletots* are almost invariably worn, and are generally of the same material as the dress, and trimmed to correspond. Our March full-sized pattern is the correct model for this style, which may be made with the bottom edge plain like the pattern, scalloped, vandyked like fig. 2, plate 2, or cut in the *Paletot-Mantelette* style, with square or pointed tabs in front like fig. 1, plate 3, or fig. 1, plate 4.

With the Afternoon Promenade dresses, many ladies will patronize shawls or Mantles of black lace, especially when the dresses are very elaborately trimmed like fig. 3, plate 1. Black silk *Paletots* and close-fitting

Casaques, elegantly trimmed with black lace, will also be fashionable, and so will the tight fitting *Polonaise tunic* in our April number. We must not omit to name the *Maris Antoinette* Mantle, shewn on fig. 3, plate 3, which has recently been re-introduced.

In sleeves, the tight-fitting style is decidedly the most fashionable; some ladies still wear the loose Venetian or hanging sleeve.

In our fifth plate we give a specimen of all the varieties of Hats and Bonnets, that will be worn this season. With the short Walking Toilettes either hats or bonnets would be appropriate. With the Full Dress Toilettes, bonnets are of course indispensable.

For Evening and Ball Toilettes, dresses are invariably made with trains: our March and April numbers show all the most elegant novelties.

THE FULL-SIZED PATTERN.

The full-sized pattern we give this month, is that of the greatest novelty of the Season, the *POLONAISE ROBE*: the style when made up, is shown by the elegant silk dress of the new color called *Metternich Green*, represented on our 1st plate. It is for a lady of proportionate figure, measuring 34½ inches round the chest, and 25 or 26 round the waist. It will be seen by referring to our colored plate, that this dress is of the *Princesse* form, without seam across the waist, and that the *right* front folds over the left. The left front descends to the waist only, where it is fastened by a hook at the corner, to an eye at the chest seam: we have therefore given both the *right* and *left sides* of front, the middle of front (of both right and left sides) being represented by a pricked line and by a notch at the bottom of each piece. In some figures, the right side of front will require a small pleat laid across at the waist, and we have pricked the form of this pleat.

The front side piece may be easily distinguished, by the notch in the chest seam, just at the waist, where the eye is to sewn to correspond with the hook at the left front; the top of this piece is very much rounded, to give the proper degree of fullness to the chest. The back, and side piece of back, call for no special remark, except that to give the requisite degree of fullness for the train, a pleat is added to each piece: the pleat must be laid underneath at waist.

Any of the close fitting sleeve patterns we have given will suit this dress.

To obtain the full length of this pattern for a lady 5 feet 5 inches in height, add to the right front, 32 inches in the middle of front and 33 inches at each side. To the front side piece add 33 inches at bottom of chest seam, and 35 at the seam under the arm. To the side piece itself add 35 inches at the seam under the arm and 46 at edge of pleat. To the back add 46 at the edge of pleat, and about 50 inches at the middle of back. This will give a train about 18 inches long, but of course it may be made as long as required, according to taste, say 6, 12 or 18 inches longer than this at the back, sloping off to nothing at the sides.

From this pattern the *Polonaise tunic* in our April number can be cut, by adding a little extra width in middle of back, and a little extra width down both sides of the chest seam, and also deepening the arm-hole—say ½ an inch. A similar alteration should be made, if it is required to increase the size of pattern for a stout lady.

By taking the middle pricked line of front, instead of the slanting side lines, an ordinary *Princesse robe* could be cut from this pattern.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress of Metternich green silk, made *à la Polonaise*. Round the neck (which is slightly open, and covered by a white muslin chemisette) and down the slanting opening, is a trimming formed of folds of white satin, graduated in width and crossed at equal distances by tabs, also of white satin studded with large round white beads. At the end of each tab is placed a similarly shaped, but larger, button. The fronts of the sleeves are trimmed to correspond. We give the pattern full-sized.

This elegant dress is by MADAME PROST, 51, *rue de Lafayette*.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of violet silk, made entirely without trimming. The *Paletot-Mantelet*, is of black silk. It is divided into two separate parts, the upper part is of the *Pelerine* shape, with a knot and long pointed ends at the back, the whole being edged by narrow black lace. Above the knot, a narrow tab is imitated by two rows of the lace joined together. The lower part of the *Mantelet* is edged all round, by a broad flounce of Chantilly lace, with a heading of narrow black lace laid on flat. The sleeves are trimmed at the wrists, with narrow lace. Bonnet of lilac *crêpe*, with flowers of the same color and black lace.

This costume is by MADAME ADOLPHE, *boulevard des Italiens*.

COSTUME FOR HOME.

Fig. 3.—Dress of slate colored or pale grey silk, made *en train*. The front of the dress is entirely without trimming. At the back of the skirt, starting from the waist, are two deep, pointed *revers*, edged all round by a gaufréd trimming of ruby colored silk, headed by two *bias* bands of the same silk; these *revers* reach to about a third from the bottom of the dress, and the points are fastened together at the back by bows and floating ends of ruby colored ribbon. The train is edged by a similar trimming, which is carried up on each side of the skirt, to meet the *revers*. The *corsage* is trimmed *en carré* with pleated ruby silk, which is carried over the shoulders. The sleeves are trimmed in front and at the wrists, by the *gaufréd* ruby silk and *bias* bands.

This dress is by MADAME PIETFORT, 1, *rue de la Grange Batellier*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—This dress is composed of a *Jupon* (or under skirt) of pleated *cérise* silk, an upper skirt of grey silk, vandyked all round the bottom and bound with *cérise* silk; and a *casaque* and square body, of black silk. The *casaque* is cut up all round, as far as the waist, so as to form five long square ended *basques*, which are bound and trimmed by bands of *cérise* ribbon, and edged by a broad black silk tassel fringe. The body is bound and trimmed to correspond, and the *ceinture* is fastened by a rosette of *cérise* silk. Above the square body, is a white muslin *Chemisette*. The sleeves are of grey silk like the upper skirt, and are trimmed at the arm-holes by a fringe similar to that on the *basques*, but rather narrower. Hat of white felt, trimmed by a plait of *cérise* velvet and a rose and foliage.

This costume is by MADAME PROST, 51, *rue de Lafayette*.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress à *deux jupes*, and *Paletot en suite* of striped blue and white Alpaca or Mohair. Near the bottom of the lower skirt is a *bias* band of white silk, bound on each side by a narrow blue ribbon. The bottom of the upper skirt is vandyked, and edged by a similar trimming, which is continued up, so as to form a small pointed tab arranged obliquely at the top of each vandyke; and in every tab are placed three blue silk buttons. At the right side are two long floating ends of blue ribbon, which start from under the *ceinture*. The bottom edge of the *Paletot* is vandyked and trimmed like the upper skirt, the vandykes being rather smaller; and at the arm-holes are similar bands, with a blue button at each end. At the wrist, bands and pointed tabs, with three buttons on each tab. Bonnet of white chip trimmed with blue velvet and black lace.

This costume is from the MAISON PARIS, *Boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 3.—Dress à *deux jupes*, of grey *foulard* silk, or Mohair. The lower skirt is trimmed by three *bias* bands of *Ophelia* (or red violet) colored satin. The upper skirt is slightly hollowed out on each side, and

edged by a broad tassel fringe of *Ophelia* silk, headed by two bands of satin of the same color. The arm-holes and pointed cuffs are trimmed by similar bands with bows. At the back, (starting from under the bows which fasten the *ceinture*) are two long floating ends, of broad *gauffred Ophelia* ribbon, fastened together near the bottom of the upper skirt, by two large bows and ends of the same ribbon.

This costume is from the FABRIQUE LYONNAISE, 11, *rue Scribe*, near the new Opera House.

PLATE THE THIRD

MORNING WALKING COSTUME.

Fig. 1.—Dress à *deux jupes*, and *Paletot Mantelet en suite*, of straw-colored *Lenos*, with large blue spots. The bottom of the lower skirt is trimmed by a band of blue ribbon, on each side of which is a narrower ribbon of the same color. The upper skirt is cut up to the waist at the back, and caught up and knotted together by two long floating ends of the same material as the dress, these ends, as well as the bottom of the skirt, being edged by a mixed fringe of blue and white silk, headed by bands of ribbon like those on the lower skirt. The sides of the opening are edged by a similar fringe. The *Paletot-Mantelet* is short, and square at the back, with long square ends in front, and is trimmed to correspond with the upper skirt, the bands of ribbon being carried up to imitate a small tab at each side. The arm-holes, wrists, and fronts of the *Paletot* are trimmed by the bands of ribbon, those at the arm-holes being edged by the blue and white fringe. Hat of white straw, trimmed with blue ribbon and a small feather fastened by a spray of red flowers.

This dress is from PARIS, *boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 3.—Dress à *deux jupes*, of silver grey, or drab silk. The lower skirt is trimmed at the bottom by three rows of narrow black *guipure* lace, enriched with jet. The upper skirt is cut *en tunique*, the front openings being trimmed by two rows of the same lace and jet, of which a third row is carried round the back of the *tunique*, terminating at the front corners with rosettes of the same material. This dress has loose open venetian sleeves, and also tight fitting under sleeves, and these, with the *corsage*, are trim-

med to correspond with the skirts. The *ceinture* is fastened by a similar rosette.

This costume is by MESDAMES BRICARD ET CALLMAN, 38, *rus de Richelieu*.

AFTERNOON PROMENADE COSTUME.

Fig. 3.—Dress of lilac silk; near the bottom is a trimming of black silk braid, arranged to imitate a row of long narrow tabs edged by black silk fringe, and each tab headed by a jet button. At the front of the skirt (on which is placed a row of jet buttons,) this trimming is carried down to the bottom. The *Mantelet* is of black silk, it fastens on the chest, has broad pointed ends in front, and is trimmed all round by a black silk fringe, headed by *passementerie* studded with large jet beads. Starting from the shoulders, a similar trimming is carried round the back of the *Mantelet*, forming a deep collar. Bonnet of primrose colored *crêpe*, trimmed with ostrich feathers, and white blond.

This costume is by MADAME FLADRY, 23, *rue du faubourg poissonniere*.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—Dress and *Paletot-Mantelet en suite*, of Apricot silk. The skirt is entirely without trimming, the *Paletot-Mantelet* is short and square at the back, and the sides and fronts are formed of four broad pointed tabs of equal length and width; the side tabs (which join the back of the *Mantelet*) start from the top of the arm-holes and form the sleeves. These tabs, and the whole of the *Mantelet* are trimmed by a double row of white bugles, edged on each side by narrow white *guipure* lace. The points of the tabs and the back of the *Mantelet*, are edged by a broad white silk fringe. In the points of the tabs and on the fronts, are placed rosettes of white bugles with two pendants in the centre of each; and at the back of the neck is a twisted cord, from which is suspended a large floss silk tassel. The sleeves of the dress (which appear between the side and front tabs) are trimmed at the wrists by the bugles and lace. Hat of white felt, bound by scarlet velvet, and trimmed with *Marguerites*.

This costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of lilac silk made *en train*, and trimmed near the bottom by a single

row of black ribbon crossed at equal distances by narrow bands of black velvet. The *Mantelet* is of black silk entirely covered by Yak lace. The lower part is separate from the upper and is open at the sides. The top part is vandyked out and edged by a fringe of black twisted silk, headed by jet. The sleeves are loose and open in front to the arm-holes, which are trimmed by the fringe of twisted silk and jet. At the back are two long floating ends of black ribbon and velvet, with long black silk tassels; these ends are fastened near the neck by rosettes of *passementerie* and are carried over the shoulders and repeated on the fronts of the *Mantelet*. Bonnet of fine straw, edged by a garland of rose buds and foliage, and having a double fall of black lace at the back.

This Costume is from MAISON DE PARIS, *boulevard des Capucines*.

CROQUET COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of sky blue *Lenos*, edged by a *rûche* of the same material. The upper skirt, which is of grey *Lenos*, is scalloped out all round the bottom, and edged by a *rûche* similar to that on the lower skirt. At the left side are two long graduated ends of the same material as the upper skirt; these ends are trimmed all round by the blue *rûching*, and are fastened by a rosette of blue ribbon, to the *ceinture*, which is of the same material. On the front of the dress is placed a row of blue buttons, continuing up the body which is square, and edged by a blue *rûche*. Chemisette of white muslin, and *bouffant* sleeves of the same material, each *bouffant* separated by a *rûche* of blue *lenos*. Hat of white felt trimmed by black lace, and yellow flowers.

This costume is from the MAISON GAGELIN, *rus de Richelieu*.

PLATE THE FIFTH.

No. 1 is a HAT of Italian straw, trimmed all round, by three plaits of black satin, and having at the left side a group of black satin bows, and a parrot's wing. *Brides* of black spotted *tulle* edged with narrow lace. It is by MADAME MARIA BOIREAU.

No. 2 is a HAT of black straw, trimmed with black lace and jet, and having a bunch of primroses at the left side. *Brides* of black lace, and strings of black ribbon to fasten under the *chignon*. This Hat is by MADAME HUSBAND, *rus Laffitte*.

No. 3 is a BONNET of white *Tulle*, *bouillonné*. At the back are loops of white satin

ribbon, and bands of the same ribbon edged on one side by *blond*, to fasten under the *chignon*, with a spray of *Marguerites* and foliage. The inside is trimmed by a wreath of *Marguerites* and foliage, and the *Brides* (of white tulle) are fastened by a spray of the same flowers. This bonnet is by MADAME DUFOURMANTELLE, *boulevard des Capucines*.

No. 4 is a BONNET of plaited straw, trimmed in front by a coronet of violet velvet and loops of the straw : at the right side by a spray of wheat ears and bells, also of straw. The back of the hat is trimmed by loops and long floating ends of violet velvet with straw bells ; and by a band of velvet, covered by white lace, with a straw fringe, and this trimming is carried down the sides forming *brides*, fastened under the chin by a group of the straw ornaments. This hat is by MADAME DELAUNAY, *Place de la Bourse*.

No. 5 is a BONNET of Italian straw, trimmed with black lace, and having two loops of straw on the left side. Strings of black satin ribbon. The front is trimmed by a garland of elder flowers and berries, with foliage which is carried down the sides, and fastens with the strings. This hat is by MADAME MALANIE PERCHERON, *rue Vivienne*.

No. 6 is a HAT of plaited straw, with *Arabesques* of jet. It is trimmed all round by a double frill of black lace, and by little bells of straw, suspended from jet ornaments. In front is a bouquet of wild flowers, with butterflies of blue and gold, and a rosette of black lace. At the back, is an *agraffe* of jet, and two black lace lappets, which are intended to be brought round and fastened under the chin, by an *agraffe* of jet. This hat is by MESDAMES BRIE ET GEOFFRIN, *rue de Richelieu*.

No. 7 is a *Badois* HAT composed of Italian straw, with a black ostrich feather trimming all round the edge : four *agraffes* of narrow black velvet ribbon are placed at equal distances round the hat ; and the strings which are of pink satin, are to fasten under the *chignon*. This hat is by M. BRIOL, *boulevard Montmartre*.

No. 8 is a BONNET of *Jonquille* colored tulle, trimmed in front by bows of satin ribbon of the same color. At the back is a fall of tulle, edged all round by a band of the satin ribbon, and continued down the sides forming *brides*, which are fastened by bows and ends of ribbon. This bonnet is from the MAISON KERNERS MARCHAL, *rue Laffitte*.

No. 9 is a BONNET of plaited straw, the edges are cut up in points, bound with black velvet, and dotted with jet beads. The front

of the bonnet is trimmed by a thick *râche* of broad crimson ribbon, and at the left side is a large rosette of the same ribbon with a jet circlet in the centre. Strings of crimson ribbon, fastened by bows and ends of velvet.

No. 10 is a BONNET made entirely of moss, and trimmed in front by a garland composed of a large Bengal rose, buds, and foliage. At the right side is a mother-of-pearl butterfly. *Brides* of white tulle, fastened under the chin by a rose-bud and foliage. This novel and elegant bonnet is by MADAME MARIA BOIREAU, *boulevard Montmartre*.

No. 11 is a BONNET of black tulle *bouillonné*, with bands of sky-blue ribbon between the *bouillons*. It is trimmed all round the edge by a fall of black tulle, dotted with *corn flowers* with yellow leaves. This fall is open at the back, and is edged all round by black lace. At the left side, is a bunch of corn-flowers and grass, with a drop of crystal at the end of each blade ; and also a group of bows of blue ribbon. Strings of blue ribbon. This bonnet is by MESDAMES BRIE AND GEOFRIN, *rue de Richelieu*.

No. 12 is a BONNET of fancy straw. *Bandeau* and *brides* of black velvet, dotted with bell-shaped pendants of straw. At the left side, is a *bouquet* of field-flowers, and the back is trimmed by a spray of three black lace leaves, headed by two loops of straw, and by a band of *jonquille* colored ribbon, the ends of which are to be fastened under the *chignon*. This bonnet is by MADAME MELANIE PERCHERON, *rue Vivienne*.

THE LOVE OF BEAUTY.—The love of beauty and refinement belongs to every true woman. She ought to desire, in moderation, pretty dresses, and delight in beautiful colors and graceful fabrics ; she ought to take a certain, not too excessive, pride in herself, and be solicitous to have all belonging to her well-chosen and in good taste : to care for the perfect ordering of her house, and harmony and fitness of her furniture, the cleanliness of her surroundings, and good style of her arrangements : she ought not to like singularity, either of habit or appearance, or be able to stand out against a fashion when fashion has become custom : she ought to make herself conspicuous only by the perfection of her taste, by the grace and harmony of her dress, and unobtrusive good breeding of her manners : she ought to set the seal of gentlewoman on every square inch of her life, and shed the radiance of her own beauty and refinement on every material object about her.

THE YOUNG COUNTESS.

"Fair was she and young: but alas! before her extended Dreary, and vast, and silent, the desert of life, with its pathway."—*Longfellow.*

Rosina, Countess of Alfena, had come into possession of her title and estates under the will of the deceased Count Anselm, a recluse and misanthrope: his brother Rugiero and the sons of the latter, who would otherwise have inherited, having all died before the Count. Rosina had entertained no expectations, and when she entered the Castle of Alfena as its mistress, she formed a resolution to use the riches which had so unexpectedly fallen to her lot, for wise and useful purposes. Her good old mother seconded that virtuous resolution, and so it happened that Rosina, Countess of Alfena became universally esteemed and beloved.

The young Countess was born in a humble condition of life. Great families have poor relations, and Rosina was one of the poor descendants of the ancient house of Alfena. She had been two years in possession of rank and honours, and yet was as humble, kind and considerate as in her days of poverty. She was now only eighteen, and it was a matter of speculation as to whom she would marry. There were numerous suitors of course: for young ladies of eighteen, especially when they possess riches to increase their charms, are never without admirers. But not one of those who presented themselves was worthy of Rosina.

The young countess was as remarkable for her hospitality as the old count had been for his selfishness: and the castle was a continued scene of gaiety and refined enjoyment. It was not merely wealth, but also virtue, wit and intelligence that found welcome there: the poets whose brilliant imaginings were repeated to thousands of their countrymen, the painters who upon canvas repeated the glorious works of creation, were cordially entertained, whilst the butterflies of human nature who impart a living and flushing brilliancy to the scenes in which they move, were not forgotten; for Rosina had judgment and taste, and knew that variety constituted a charm in all entertainments of society.

It was at a grand ball given at the castle of Alfena, that Alberto, the pastor of the neighbouring village, one of the most esteemed and honoured guests, presented to the young Countess a stranger who had recently returned from a long course of African

explorations. For some years he had been wandering in desolate regions, inspired with the spirit of discovery, and had returned, as was alleged, a wealthy man. Ernesto Talba was still young and his manners were soft and engaging: he had been staying for nearly a month in the village and had made favorable impression upon the good pastor, to which circumstance his present introduction to the Countess was attributable.

Ernesto was graciously received by the young Countess, and his attentions were sufficiently marked to show that he appreciated her beauty and generosity, without becoming offensive or unpleasing.

But Ernesto Talba had already conceived a great design, and this was but the first scene of it. He was no stranger to the beauty of Rosina nor to the fortune which had so accidentally fallen into her possession. It was his purpose to become master of both.

Ernesto was a man of refined taste and considerable learning: and his conversation was so agreeable to the Countess that she asked him to repeat his visit with the pastor: and the invitation was accepted. The visits became frequent, and then Ernesto went to the castle alone. He never spoke of love; yet it was love that he sought to inspire in Rosina's heart. Rosina, although she admired his varied talents, his soft, engaging, manner and the amiable spirit which he manifested upon all occasions, never thought of love. Ernesto was an esteemed friend; but Rosina's heart was free from the sweet passion that makes the world a paradise.

Deep and learned as Ernesto was, he had yet to accomplish the knowledge of a woman's heart. That was a sealed book to him.

When, however, he believed that the conquest was made and that he had only to propose to be accepted, he, with impassioned eloquence, avowed his love and made an offer of his hand. To his astonishment, the offer was declined. He made emphatic and agonized appeals: but they failed to obtain the desired response. He dared to assert Rosina had encouraged his affection, and spoke of quiet hours of confidence and happiness which they had passed together.

"And is it thus? Is all forgot—
That hour of moonlight and of dreaming,
That one fond dream of early love,
Half of life's worldliness redeeming!
O, shame! that ever this should be,
Falsehood o'er faith and love prevailing:
O world! what can we hope from thee
Since even woman's faith is failing!"

When remonstrances and prayers had become alike unavailing, Ernesto threw off the mask that he had worn, and declaring himself to be the long absent son of Ruggiero, brother of the deceased Count, to whom the property had been bequeathed, he summoned the priest Alberto to produce the papers which he had deposited in his hands, to prove the fact.

The documents were produced. They showed Ernesto to be the rightful heir. Rosina, the good young Countess, would be reduced to poverty again.

Ernesto was mindful she should not forget that, and the manner in which he told her, turned all that she had felt of respect for him, into scorn.

"Marry me, and remain mistress here!" he said triumphantly. He considered her at his mercy.

Rosina's eyes were opened, and she still rejected his proposal.

"You will not reduce the dear child to her former condition?" urged the pastor.

"It is not I who will do it!" exclaimed Ernesto. "It is herself. Let her be mine, and Countess still."

Alberto employed all his persuasive eloquence, but Ernesto was resolved that Rosina should have nothing, unless she consented to marry him.

Time passed and Ernesto was unrelenting. The day arrived when Rosina and her mother were to leave the castle. The proud exulting heir remained deaf to the entreaties of the good Alberto, who once more visited him.

"There is only one thing to be done then," said the pastor, and going to the door he summoned certain agents of the police who were in waiting outside, and then gave Ernesto into their custody on a charge of forgery.

The good man had suspected the rogue from the first, and had instituted inquiries, which led to the discovery that the pretended son of Ruggiero was a base impostor, whose crimes were well known to the police: and that the documents he had produced were all forgeries.

So Rosina remained Countess of Alfena, happy in herself, and bestowing happiness wherever her influence extended. When she did love, the object was worthy of her affection, and the happy maiden was still more happy as a wife.

AMONG THE HILLS.

One day all silent—sad I stood
My native hills among;
Seeking from their calm solitude
A spell to make me strong.
And as I mused in mournful guise
Mine erring feeble will,
A shadow passed before mine eyes,
The spirit of the hill.
Seekest thou "fame?" it said "look back,"
O'er well recorded years
The great and wise have left their track
Marked by a mist of tears.
Like tired warriors now they sleep,
Bay-wreathed each resting brow,
The hill was stony, long, and steep,
They climbed it, so may'st thou.
Or would'st thou prove a lineage high
The poet's spirit—birth?
And wear the wreath of minstrelsy
The greenest of the earth?
Ere thou canst hold the gift of song,
Thou hast a hill to climb,
Which gained—thy name shall pass along,
A poet to all time.
Or dost thou love? lift up thine eyes
And see the mountains stand,
Their blue tops pointing to the skies
Invisible and grand.
Such be thy love, sublime and pure,
Scorning this earth's low range,
And like the ancient hills survive,
From things of time and change.
Or dost thou sorrow? human lips
Must drink the cup of woe,
And dark tempestuous shades eclipse,
Life's early morning's glow.
It has been said by Him who died,
That faith in His dear name,
Shall move the mountains far and wide,
And is not grief the same?
Think of the hills when thou art weak,
So shalt thou stronger prove,
Although their sides are grey and bleak
Warm sunbeams play above.
As they are steadfast, be thou true,
Whate'er thine aim in life,
So shalt thou win, yea nobly too,
Thy laurels in the strife. LEX.

EMULATION, in whatever pursuit, where general utility is the object kept in view, is one of the immutable privileges of Genius; but it requires no slight degree of perspicuous attention to distinguish Originality from Imitation, and the exercise of Caution becomes of more than usual importance, where the effect of a remedial application (both as regards health and personal appearance) is the subject of consideration; these observations are imperatively called for from A. ROWLAND & SONS, of London, whose successful introduction of several articles of acknowledged and standard excellence for the toilet has given rise to fertility of imitation, perfectly unprecedented: they would have deemed observation unnecessary, were temporary deceptions unaccompanied by permanently injurious effects—it is with reference to ROWLAND'S KALYDOR for the complexion, that the Public are particularly interested in the present remarks. This preparation eminently *balsamic, restorative, and invigorating*, the result of scientific botanical research, and equally celebrated for safety in application, as for unfailing efficacy in removing all *Impurities and Discolourations of the skin*, has its "Spurious imitations of the most deleterious character," containing mineral astringents utterly ruinous to the Complexion, and by their repellant action endangering health, which render it indispensably necessary to observe the Caution in their Advertisement, which constantly appears in this work.

The Theatres.

HER MAJESTY'S OPERA.

The conflagration at Her Majesty's Theatre in the Haymarket, having compelled Mr. Mapleson to go in search of another temple wherein the lyric drama might find a home, he was fortunate enough to obtain Drury Lane theatre, which in a very short space of time was appropriately altered and fitted up for the purpose. The first performance of the season was *Lucrezia Borgia*, Madlle. Titiens and Signor Fraschini taking the principal characters. Rossini's Opera of *Semiramide* (in which Madlle Titiens sustained the character of the Babylonian Queen, and Madame Trebelli-Bettini that of *Arsace*) was afterwards given; Signor Gassier and Signor Foli being representations of *Assur* and the high priest. This opera was very finely performed and the magnificent stage appointments rendered the representation complete. Madlle Clara Louisa Kellogg's reappearance, in the *Traviata* was another remarkable event which attracted a crowded house. The impression which this distinguished vocalist made last year was confirmed by this performance, and her subsequent impersonations have fully justified the verdict pronounced by public opinion on her merits. Mr. Mapleson gives his patrons great variety of musical entertainment; *Don Giovanni*, *Norma*, *Fidelio*, *Le Nozze de Figaro*, *Linda di Chamouni*, *Il Trovatore*, and other important works, having been submitted in the course of the month, and represented in a style of perfect excellence.

ROYAL ITALIAN OPERA.

Mr. Gye commenced his operatic Season with the celebrated opera of *Norma*, in which Madlle Fricci took the part of the druidess, Madame Lemmens Sherrington being *Adalgisa*, Signor Naudin *Pollio*, and Signor Capponi the high priest. We have always had a very high opinion of the abilities of Madlle Fricci, and the patrons of the opera now appear to be sensible of her value as a representative of the leading parts in the works of the popular composers. Throughout her impersonation of *Norma* she was very warmly applauded, and there can be no doubt of Mr. Gye having secured in this lady an important addition to his powerful company. Verdi's opera of *Don Carlos* has been given with all the powerful effects and brilliant spectacle which were so much admired last year, and the applause which it elicited was fully as great as upon former occasions. The same composer's *Rigoletto* brought forward the admired soprano, Madame Fioretti after an absence of three years, as *Gilda*, and her pure and cultivated style of singing made a deep impression upon the audience. Madlle Mayer made a successful debut in the same opera as *Maddalena*. Grayiani was the successor of Ronconi in the jester, and Mario sang as sweetly as ever, as the *Duke*. In the *Ballo in Maschera* Madlle Vanzani made her first appearance as *Oscar*, and was received with deserved plaudits. Among the numerous operas so admirably performed during the past month we may mention the ever popular *Faust*, Rossini's *Guglielmo Tell*, *I Puritani*, and Roberto il Diavolo.

PRINCESS'S.

The attraction of Mr. Boucicault's drama of *Jennie Deans*, founded upon Walter Scott's celebrated novel of "*the Heart of Mid Lothian*," was so great as to render any novelty at Easter unnecessary. Full houses have testified the merits of this performance, and Mr. Vining took special care that in all respects it should be worthy of the high patronage with which his management is rewarded. We understand that a new piece of great interest is in active preparation.

ST. JAMES'S.

Here the celebrated Actress Madame Celeste having just returned from Australia, has been warmly greeted by her old friends and admirers, and the various scenes of "*The Woman in Red*" were admirably acted, and enthusiastically received. The bill of fare comprised two other pieces, in which Miss Herbert and Mr. W. Farren, acted with great spirit.

LYCEUM.

The imperial Japanese artistes commenced a series of receptions on Easter Monday, which have been remarkably well attended. These performers are wonderfully clever, their feats being almost incredible, and they are accomplished with an ease which causes them to be regarded with all the more astonishment. The scenery in which they are introduced is painted by Messrs. Grieve, and gives a very interesting picture of Japanese life.

STRAND.

A new and original burlesque extravaganza is delighting the visitors at this theatre. It bears the title of *The Field of the Cloth of Gold*, and has for its recommendation a good deal of excellent fun, together with pretty music by F. Musgrave; splendid scenery and beautiful dresses and decorations. The characters are sustained by Mesdames Ada Swanborough, Amy Sheridan, F. Hughes, E. Holt, Walters, and Lydia Thompson. With such powerful attractions as these it would be strange if the house were not crowded every night. The celebrated comedieta of *Sisterly Service*, supported by Messrs. Belford, Turner, C. Harcourt, and Miss Amy Sheridan, is another addition to the novelties at this house.

THE NEW QUEEN'S.

The new version of Dickens's story of *Oliver Twist*, by Mr. John Oxenford, is one of the cleverest of the adaptations that have been made of the works of that popular novelist. "*Oliver Twist*" abounds in effective situations, and they are brought together skilfully, so as to keep the interest well sustained throughout. The sentimental scenes are well contrasted, with the humours of *Bumble* the beadle and the artfulness of the "*Dodger*." Mr. Dawkins; those two characters being excellently impersonated by Mr. Lionel Brough and Mr. Toole. *Oliver* is nicely played by Miss H. Hodson, and Miss Nelly Moore (who made her first appearance here on the occasion) gives all the effect to the part of *Nancy* of which it is susceptible. The popular extravaganza of the *Vivandiere* maintains its attraction and helps to bring full houses.

NEW ROYALTY.

The new Burlesque the *Merry Zingara* lately brought out here, bids fair to emulate in popularity the one which preceded it, and which enjoyed a success such as we rarely if ever have to chronicle. The talent displayed by Miss M. Oliver, both as Manageress and as an actress, fully entitles her to the popularity which she enjoys. The drama of "*Daddy Gray*" is a first rate piece of the kind, and the characters are all well performed, that undertaken by Miss Oliver herself being replete with grace and artistic skill.

NEW HOLBORN THEATRE.

The popular actress Miss Fanny Josephs re-opened this theatre on Easter Monday with some novelties, the success of which seem to promise a prosperous managerial career. The grand speculative extravaganza of the *White Fawn*, is an adaptation of a spectacle which has had an immense run in Paris, Mr. Burnand being the author who has introduced its attractions to the London public: and Miss Josephs together with a most efficient company, give the best possible effect to its points by their admirable abilities. Mr. Craven's drama of the *Post Boy*, and a new and original farce entitled *Special Performances*, give variety to the evening's amusement.

CRYSTAL PALACE:—HANDEL FESTIVAL.

The varied excellence of the performances here attract crowds of persons, to whom they afford unalloyed delight. The Easter entertainments were unusually good. The great event of the season, the Handel Festival, for which very extensive preparations continue to be made, promises to exceed in interest the former celebrations in honour of the genius and fame of that unparalleled composer. The experience gained on former occasions has been turned to the best account in this great undertaking, and we anticipate the most satisfactory results. Never can the sublime choruses for which the great Handel is celebrated, be heard elsewhere with that breadth of effect which is given to them in these Festival Performances.



Le Monde Elegant



May 1868

Pl. 2

Le Monde Élegant

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May 1870

Plate 1

Le Monde Éléphant



May 1888

Planché

Le Monde Élegant

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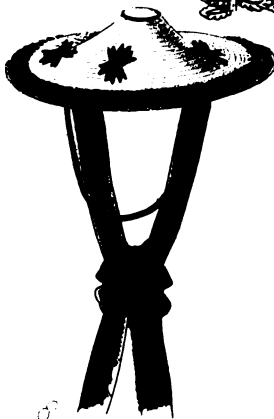
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July 1868

THE
Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

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VOL. 45.

Observations

OF

LONDON AND PARISIAN FASHIONS.

For Promenade Toilettes the old black silk Paletots may now almost be said to have gone quite out of Fashion. They have been superseded by all the various styles of elegant Mantelettes, *Fichus*, Paletot-Mantelets, and tight-fitting Casaques.

In Mantelettes the most elegant and novel form is that of our full-sized pattern, which is represented on our 1st and 2nd plates for this month.

In *Fichus* two styles are equally in favor. The first is the Marie Antoinette, which crosses over at the front and fastens with a bow and ends at the back of waist: the second style is the La Valliere, of which we last month gave a full-sized pattern; at the back it is similar in form to the Marie Antoinette, but the fronts (instead of crossing over) are cut so as just to meet on the chest and fasten by one button. These *Fichus* can of course be made either in black silk, of lace, or *en suite* with the dress.

An elegant tight-fitting Casaque is shown on the 3rd figure of plate 4, and shows all the chief features of the present Fashion, viz;—the short cape or *Fichu* on the shoulders; the long scarf ends at the back of waist; the fringed edgings and the rich trimmings of black satin piping. The Polonaise Tunic is another fashionable style, tight-fitting, but without the cape, and having the fronts opening in a slanting direction, like our May full-sized pattern, or like fig. 1 in our 4th plate.

The Paletot-Mantelets are also trimmed with satin pipings, and have tabs or bows and ends at the back; they are cut to define the figure slightly, they are short at back and sides, and the fronts form long Mantle ends.

The short square cut Paletots are still worn for Morning dresses made *en suite*, but they are not considered quite so fashionable, except of course for sea-side Toilettes.

Flounces at the bottom of dress skirts are now coming into Fashion.

The short skirted dresses are always made *à deux jupes*, the upper skirts being looped up *en pannier*, in all the various styles shown on our plates.

There seems to be an increasing tendency to introduce the short skirted dresses, even for the Afternoon Promenade, as we have indicated in our former numbers, and in our present plate 1, fig. 2, we give a most elaborate and elegant example of this style. Many ladies are now wearing Toilettes of this kind, instead of Trains of extreme length.

Of course during the heat of the Summer very light materials are required, and we must notice two important novelties just introduced in Paris: the *Cretonne de Soie*, a very fine and light silk fabric, and the *Sultane*, a mixture of silk and goat's hair, presenting a remarkable lightness and a brilliant "satin" appearance.

In Evening or Ball Toilettes, the choicest and most elegant novelties are shown on plate 3. It will be seen that the "*Pannier*" style of looping up the upper skirts is becoming generally adopted.

THE FULL-SIZED PATTERN.

We now present our subscribers with the pattern of a Summer PELERINE MANTELETTE; it is of the Pelerine shape at the back, and forms long rounded ends in front. Its appearance at the back when made up, is shown by fig. 3 of plate 1, with the addition of the fringed edging. It will be seen that the bottom of back is laid in two pleats (shown on the pattern by pricked lines) and in addition to this it is slightly gathered up, and fastened by a rosette. In addition to the Mantle we have also given the form of the rounded ends, which are attached to the bow at the back of skirt.

This pattern may also be used for the Mantle of fig. 1, plate 2, by continuing the seam in the middle of back in a straight line, and omitting the pleats and gathering that we have just described. A large bow with ends should then be placed at the bottom of back, and the pattern of ends that we have given will be of the proper size; the bottom of these ends may be either round or square according to taste.

This pattern can, with slight alterations, be used as a base or model, for cutting nearly all the various forms of Mantle and Pelerine now so fashionable.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes, of violet glacé silk; the bottom of the lower skirt is trimmed by a broad flounce, headed by a narrow quilling of silk. The upper skirt, which is very short and made *en Panier*, is cut up at the sides as far as the waist, and is trimmed up the openings and all round, by a flounce of the same material. The front part of this skirt lays flat *en tablier*, and the back portion is caught up so as to form a large *bouffant* or *Panier*. The *ceinture* is fastened at the back, by a group of bows, and two short ends edged by fringe. The body is quite plain, and the sleeves which are tight-fitting, are trimmed at the arm-holes and wrists, by *râches* of the silk; those at the wrists being arranged to imitate *revers*.

This dress is from the MAISON DESPAIGNE, 11, rue Scribe.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes, of Metternich green silk. At the bottom of the lower skirt, is a broad flounce (of the same silk as the dress) pinked out at the lower edge and headed by a plait of white silk, on each side of which is a frill of black lace, that on the lower edge being the widest. The bottom of the upper skirt is trimmed by a flounce of black lace, and by a narrow frill of silk (pinked out at the bottom) above which are a plait of white silk, and an edging of black lace. This skirt is caught up at the right side, and fastened by bows of Metternich green ribbon, with floating ends formed of a plait of white silk, edged by black lace. Over the body which is plain and high, is a *Bertha* corresponding with the trimming of the upper skirt. This *Bertha* crosses in front, and the ends, which are of the white plaited silk edged by black lace, are confined by the waistband, and hang over the sides of skirt. The waist-band is of green ribbon, and fastens at the back with bows and floating ends. The sleeves are tight-fitting and are trimmed at the wrists by a band of the plaited silk edged on each side by black lace.

This dress is by MADAME FLADRY, 27, Faubourg Poissonniere.

MORNING WALKING COSTUME.

Fig. 3.—Dress à deux jupes, and Mantelet *en suite*, all of Maize colored Sultana. The

lower skirt is without trimming. The upper skirt is edged by a narrow piping of silk, it is caught up on each side and fastened by a rosette of maize ribbon; it is also caught up at the back, forming a sort of *bouffant*, starting from underneath of which, appear two long floating ends, edged all round by a piping, and trimmed at the bottom with fringe: in the centre of this *bouffant* are two large bows of silk. The Mantelet of the same form as our full-sized pattern: it is edged all round by a fringe, headed by two rows of the piping, and is caught up in the centre of back, and fastened by a rosette. The sleeves of the dress are trimmed at the wrists by two rows of piping, to imitate pointed cuffs. Leghorn Bonnet, trimmed by poppies.

This Costume is from the MAGAZIN DU SAUVAGE, Boulevard des Italiens.

PLATE THE SECOND.

MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes, the under skirt of light Maize colored silk, with broad purple satin stripes: the upper skirt is of plain Maize colored *Cretonne*, and is looped up at each side. The body is plain and high with round waist and belt. *Pelerine Cardinal* of purple Cashmere or silk. It is similar in form to our full-sized pattern, but the back instead of being gathered up, is allowed to form a point, and is finished by a large bow and long ends of the same material as the *Pelerine*: the ends and the bow are edged with narrow black lace and black satin piping, and the ends terminate in a quilling of black satin. The *Pelerine* itself is edged by a frill of black lace, headed by a black satin quilling and a row of narrow lace. The neck is edged by a row of the satin quilling with narrow black lace, and the back of the *Pelerine* is trimmed by a double row of quilling edged with narrow lace, and arranged so as to imitate an opening. Hat of white straw, bound with a broad band of purple velvet, nearly covered by a row of large Marguerites, and having a purple tuft and feathers at the left side.

This elegant Toilette is from the MAISON DIEU-LA-FAIT, boulevard de la Madeleine.

GARDEN OR HOME COSTUME.

Fig. 2.—Petticoat of blue silk, over which is a dress of white muslin, the skirt having at the bottom a deep quilled flounce of the same material, with a heading at the top formed by a row of narrow blue ribbon. The front of skirt is trimmed by three long

graduated tabs with rounded ends: these tabs are formed of rows of quilled muslin, joined together in the middle by a narrow blue ribbon, covered by *bouillons* of white muslin, and crossed at intervals by small blue bows. The body is of the open Watteau form, like our last month's second full-sized pattern, and has a *ceinture* of blue silk. Marie Antoinette *Fichu* of white muslin, edged by quilling of the same, with a narrow blue ribbon in the centre of the quilling.

This Toilette is from the MAISON BREANT-CASTEL, 28, *rue neuve des Petits Champs*.

YOUNG LADY'S COSTUME.

Fig. 3.—*Jupon* of pink silk, over which is worn a skirt of white muslin, trimmed with narrow bands of pink ribbon. Open Watteau body of white muslin, with a pink waistbelt fastening in front by a rosette: cuffs of quilled muslin, with a pink heading. Marie Antoinette *Fichu* of white muslin; it is trimmed by a quilling of white muslin, with a pink heading. Hat of white straw, trimmed with pink ribbon, roses, and lilac.

This Costume is from the MAISON DES-PAIGNE, 11, *rue Scriba*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of grey silk; the bottom of the skirt trimmed by a broad flounce of the same material. Starting from the front of the waist, a band of mauve ribbon edged by a frill of black lace, and having a narrow heading of the same lace, is carried round on each side, and fastened to the back of the skirt, at about one third from the top, by two fan shaped bows, from which are suspended long floating ends of mauve ribbon, edged with narrow black lace. From the centre of the bows, a band of the ribbon similarly edged, is carried up to the waist. The *ceinture* is of mauve ribbon with a small frill of black lace on the lower edge, it is fastened at the back, by a fan-shaped ornament and two loops, of the same ribbon. The top of the *corsage*, and the sleeves, are trimmed by small frills of black lace, headed by narrow bands of mauve ribbon.

BALL TOILETTE.

Fig. 2.—Dress of white tarlatan or *tulle*, arranged to imitate a double skirt. The bottom of the dress is terminated by a broad *bouillon*, headed by a band of jonquil colored ribbon, on which at equal distances round the skirt, are placed single corn-flowers, and starting from each flower, a band of jonquil colored ribbon is carried up between each of

the rows of *bouillons* of which the lower part of the skirt is composed. The upper portion of the skirt is arranged *en tunique* and is formed of a large *bouillon*, supported by a band of jonquil colored ribbon, which is continued up the front of the body. A sort of tablier is formed by a band of similar ribbon and on each side are placed three bouquets of corn-flowers. The top of the body is trimmed by a band of ribbon, with an edging of white lace, a narrow frill of which, forms the sleeves. On each shoulder and in front of the body, is a single corn-flower, and the *ceinture* is of jonquil colored ribbon.

This costume is by MADAME PROST, 51, *rue de Lafayette*.

BALL COSTUME.

Fig. 3.—Dress à *deux jupes*. The lower skirt is of rose-colored silk, and is entirely without trimming. The upper skirt is of white embroidered muslin, or lace, (*Application d'Angleterre*). The upper part of this skirt forms a large *bouffant*, supported by bands of rose-colored ribbon, (edged with white lace) which start in front of the waist, terminating in bows and long floating ends at the back. The *corsage à bretelles*, is of rose-colored silk; it is without sleeves, and is hollowed out under the arm, shewing a part of the under-body of white muslin; and is arranged in pleats fastened to a graduated tab (trimmed by three gold buttons) which is carried up the front of the body; this tab, as well as the whole of the *corsage*, is trimmed with gold braid headed by narrow white lace. The *ceinture* is of rose-colored ribbon edged on both sides by gold braid.

This costume is by MADAME FLADRY, 27, *faubourg Poissonnière*.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress à *deux jupes*. The lower skirt is of cream colored *cretonne*, with *cerise* stripes, and is entirely without trimming. The upper skirt and body à *la Princesse* are of the same material and color, but without stripes. The fronts wrap over each other à *la Polonoise*, and fasten à *la Redingote*, forming a point on the chest and also on the skirt. It is trimmed all round and down the opening, by two narrow bands of *cerise* ribbon, and an edging of black lace. The front of the skirt is also trimmed by four groups of bows of *cerise* ribbon, the upper group fastening the *ceinture* which is of the material of the dress, and is bound with

cérise ribbon. Tight fitting sleeves with open *epaulettes*.

This Costume is from the *MAGAZIN DU LOUVRE, rue St. Honoré*.

COSTUME FOR HOME.

Fig. 2.—Dress à *deux jupes*, both skirts of pale lavender silk, with spots of a much darker shade. The lower skirt is trimmed near the bottom, by a *bias* band of the silk bound with black silk at the edges. The upper skirt is edged by black fringe, headed by a trimming like that on the lower skirt. It is caught up at each side and fastened by a star, formed of seven small pointed leaves of the silk, bound with black silk, and from two of these leaves are suspended black silk tassels. Joining the top of each rosette, a long narrow tab of silk (bound with black silk and studded with three black buttons) is carried up the skirt, terminating in a group of bows near the waist. The *ceinture* is of silk like the dress, bound with black silk and fastens at the back with a group of bows, from which hang two long floating ends of unequal length, and trimmed to correspond with the dress, the square ends being edged by fringe. The sleeves which are tight-fitting, are trimmed at the shoulders by bands bound with black silk, and edged on one side by fringe, forming *epaulettes* fastened at each end by a black button. At the wrists are similar but narrower bands, of which the ends only are trimmed by fringe.

This Costume is from the *MAISON DES-PAIGNE, rue Scribe*.

AFTERNOON PROMENADE COSTUME.

Fig. 3.—Dress of cream colored Jaconet or foulard, sprigged with blue flowers. The bottom of the skirt is trimmed by a flounce, headed by a *rûche* of the same material as the dress. The tight-fitting *Casaque* (the upper part of which is covered by a *Fichû à la Marie Antoinette*) is of black silk trimmed with a broad tassel fringe, above which are seven flat *rouleaux* of black satin. The sides of the *casaque* are caught up and fastened by rosettes of narrow ribbon. At the back of the waist are two broad ends of black silk edged by fringe, and trimmed all round by two *rouleaux*, having also five *rouleaux*, placed horizontally and fastened by black buttons. The fringe with which the *Fichû* is edged, is slightly different from that on the *casaque*, it is headed by two *rouleaux*, above which is a narrow flat trimming of black lace. The long ends (which are vandyked up at the bottom, and edged by fringe) are trimmed all round by two of the satin

rouleaux. At the back of waist, at the point where they cross each other, is placed a rosette with two short ends, similarly shaped and trimmed by *rouleaux*. The sleeves are trimmed at the wrists by a narrow frill of lace, and by seven *rouleaux* of black satin. Bonnet of white straw, trimmed with blue ribbon and *Marguerites*.

This elegant Toilette is from the *COMPAGNIE LYONNAISE, boulevard des Capucines*.

PLATE THE FIFTH.

No. 1 is a Leghorn BONNET, trimmed in front by a row of large red and white roses, with buds and leaves. The back is edged by a frill of moderately wide black lace, which is continued down to form the strings. It is by *MDLLE. DELLAMARRE, rue Lafitte*.

No. 2 is a white chip BONNET, trimmed in front by a wide *rûching* of blue *crêpe*, at back by an edging of blue ribbon: at the top in front is a bow of blue ribbon with a red rose and leaves, and sprays of white lilac. Strings of blue *crêpe*, fastened under the chin by a bow of blue ribbon. This bonnet is by *MADAME ESTHER, rue Richelieu*.

No. 3 is a white chip BONNET, by *MDME. JENNY NAVARRE, boulevard des Italiens*. It is edged in front by a *rûching* of lilac *crêpe*, and branches of lilac, flowers and leaves, narrow sprays or trails of which fall over the back of bonnet and the *chignon*. The back of bonnet is edged by a broad quilling of the lilac *crêpe*, which is continued down to form the strings, fastening in front by a bow. *Brides*, fastening under the *chignon*.

No. 4 is a CAP of white lace, trimmed in front by a rose with buds and leaves and small branches of *Myosotis*. Strings of blue ribbon, attached to the cap by small bows of the same; *brides* of white lace. It is from the *MAISON COLBERT, boulevard des Capucines*.

No. 5 is a HAT of fancy straw; the edges are notched out, and these points are turned up, and the edges bound with narrow black velvet; a black silk bow being placed in the space between each point; on the left side a group of three poppies is placed.

No. 6 is a full dress BONNET, it is of white chip, and is trimmed in front by a coronet formed of white *tulle*, *bouillonné* over white silk, and fastened to the top of bonnet by two rings of white chip; between these rings is placed a group of white satin bows, poppies, and *Marguerites*, with leaves. The back of bonnet is trimmed by a row of long grass leaves, with stems of flowers and *Margue-*

rites, *bluets*, and poppies. Over this group of leaves and flowers, (which hangs over the *chignon*) is placed a narrow white ribbon, edged with a broad white lace, and this ribbon and lace are continued down to form the strings, fastening under the chin by a bow of white satin, with a *bluët* and a *Marguerite* in the centre. This bonnet is by M^{DE}. MARIE LEMAITRE, *boulevard des Italiens*.

No 7 is a dress BONNET of white chip. It is edged both at back and front by a band of black lace, which is continued down so as to form the strings, which fasten at the chin and also a little below it by bows of Maize colored ribbon. This bonnet is trimmed at front and sides by leaves of *Marguerites*, with mixed leaves and sprays of long grass. M^{ES}DAMES BRIE ET GEOFFRIN, of the *rue Richelieu*, are the designers of this bonnet.

No. 8 is a SLEEVE of white spotted muslin. It has a cuff formed of scarlet velvet and white Cluny lace, and a cross formed of bows of the same velvet, with a square of lace in the centre, is placed at wrist. It is by M^{DE}. HADANCOURT, *boulevard des Capucines*.

No. 9 is a BONNET of Italian straw, trimmed in front by a coronet of small moss-rose buds, placed very close together; at the left side is a large red rose with buds and leaves, and a long green trailing stalk with leaves and rose buds. At the back of bonnet is a bow of white silk. The strings are of white ribbon, one side being vandyked and edged with very narrow white fringe. This elegant bonnet is by MADAME HORTENSE CHEVILLET, 13, *rue Lafitte*.

No. 10 is a HAT of white Chip, the edge bound with narrow black velvet. Round the crown is placed a broad black lace, with long loose ends hanging down at the back. A band of black silk is also wound round the crown over the lace, and is formed into a group of small loops or bows on the right side of front. At the left side of hat is a large group of buttercups, with leaves and fancy grass. This Hat is by MADAME HUSBAND, *rue Lafitte*.

No. 11 is a HAT by MADAME DELAUNAY, *place de la Bourse*. It is of the form called in Paris the *Toque*, and is of white chip, trimmed in front by a group of roses, buds, leaves, and white feathers. Round the brim is a scarf of white *tulle*, with lace edging, which is fastened at back of hat by a bow of white ribbon.

No. 12 is a white chip HAT of a different shape. The edge is bound by a narrow blue velvet, and another row of the same velvet is carried round the bottom of crown, crossed

at intervals by loops of broader blue velvet. At the left side, near the back, is a bow of blue velvet with floating ends, and a group of bluets, leaves and long grass. This Hat is by M^{DE}. LOUISE LEMARRE, *rue Lafitte*.

HANS' WIFE'S HUSBAND.

"Ah, Love was never yet without
The pang, the agony, the doubt,
Which rend my heart with ceaseless sigh,
While day and night roll darkly by."

—Byron.

Hans was as honest a merchant as you might find in the city of Amsterdam. There was not much in him to look at, for he was a short man, a round man, a thick man; in point of fact his figure resembled one of his country's cheeses. His head was exceedingly round, and his two little round dark eyes peeped out of a dark red face like plums in a Christmas pudding. He was not a learned man, for his honoured parents had considered that the great object of human existence was to get money, and having been successful in that object they had no other desire with regard to their son than that of enabling him to walk in their ways, and follow their profitable example. But with all this skill and cleverness they could not perceive the dishonesty of a clerk, a young orphan whom they had taken under their protection, who broke open their strong box, and decamped with its contents: they also failed to discover the embarrassed state in which the fortune they had amassed was placed; so that old Hans and his wife lost every thing, and young Hans, a dutiful and attentive son, had to maintain his parents during the brief remainder of their lives. He did it ungrudgingly: nay, lovingly; and when they died, the little round man felt a more depressing sense of loneliness, an intenser grief than some persons feel, of higher education and more refined thoughts.

The little round young man prospered as his father had done; but he did not put his money in a bank. He brought the old oaken strong box from the attic, had it strengthened with additional carpentry and iron work, and when the lock had been thoroughly repaired he looked at it with delight, for it appeared a safe receptacle for the money which he was accumulating by his merchandise. For greater security he had the chest fixed in the wall of his bed room, and he never allowed the key to go out of his possession, no not even into the hands of Gertrude.

Gertrude was the wife of Hans. It was lonely for Hans when father and mother were gone. In the day time the youth was fully occupied with silks and furs, and books and silversmith's work wherein he dealt, and the Jews of Amsterdam with whom he traded, were sharp vigilant men, driving close bargains, so close indeed that the young merchant had need of all his wisdom to keep on the right side of profit. During the hours of business his thoughts were fully occupied. But then came a sad reaction and his heart was all the more depressed and lonely in the solitude of his parlour, on account of the contrast which occurred to him.

It was not surprising, then, when Hans took Gertrude to wife. The only surprise was that he should have taken so quiet sedate and melancholy a girl. But Hans knew best. He did not want a rival in business but a companion for his leisure hours, and Gertrude he knew had a sweet temper, and she resembled his mother.

Ill-natured persons spoke in whispers of a little mystery attaching to Gertrude. She had been missing at one time for three months or more, and her father, a dissipated and thoughtless miller, had neither troubled himself about her absence nor vouchsafed an explanation when she came back. He was a jovial fellow, and when he died leaving Gertrude destitute, Hans married her.

It was a happy wedding. The young merchant could not have made a better choice. He prospered amazingly, and when it was found as years rolled on, that Gertrude could excel the burgomaster's wife, not only in good looks but also bravery of apparel, the dames of Amsterdam began to envy as well as admire her. The whispered calumny had long since died away : and in the sunshine of domestic felicity, the melancholy girl ripened into the glowing cheerful woman. It was a truly happy household, that of Hans ; and his wealth had so much increased, as to inspire uneasiness even about the strong chest where it was deposited.

The pride and envy of the burgomaster's wife had a visible effect upon the ambition of Gertrude, and when she beheld the piles of gold, the flashing diamonds, the dull rich pearls and radiant rubies which her husband would show her when he opened the chest, she was more than once heard to say, that with all this wealth, Hans might allow her to have a finer equipage than the wife of the burgomaster !

Hans smiled upon his wife, and kissed her lovingly : and he called her " a silly little

mouse" ; when she pouted ; but at the same time he thought it would be as well not to subject her thoughts to temptation.

Women, he argued to himself are precious things : but vanity is a sore misleader. So that darling Gerty may not be misled, I will invest the money in government securities.

He carried the resolution into effect, without noise or ostentation. The diamonds, the rubies and the pearls were also converted into money and secretly invested. He could not, like his father, trust the private banks : nor did he think it necessary to let his wife know what he had done.

" She might be less loving " he said to himself " if she feared I have done this from lack of confidence in her." He playfully tossed her his purse to purchase trifles with : and there were no two beings in all Amsterdam happier than Hans and Gertrude.

A man came to the merchant's counter one day, with a necklace of diamonds for sale. He was a travel-stained man, with a great beard and bushy overhanging eyebrows : his complexion was dark and florid, such as exposure to wind and sun in a warm climate might produce : his manner was good though self asserting, and what some might pronounce audacious. He described himself as a diamond merchant from the east, and the necklace as a purchase he had made at Ispahan.

The price he asked was large. The merchant examined and returned the diamonds.

" Weigh them," said the stranger " they are worth the price."

" There is no need to weigh them," calmly replied Hans, " they are not diamonds at all."

The stranger broke into loud invectives against what he called the ignorance of Hans, but he suddenly paused, for Gertrude, returning from market, was passing through the shop. " Aha ! " he exclaimed, gazing at the handsome merchant's wife, " You are to be envied, neighbour, having so beautiful a partner ! "

" The vrow is good," said Hans complacently, at the same time handing the false diamonds back to the stranger.

" What a cunning man you are ! " rejoined the other. " You are right. I only showed you these to try you. Now you shall see some real diamonds. What do you think of that ? " whereupon he produced half a dozen stones of rare beauty.

Hans put them into the scale and described what he would give for them. The

stranger declined to take the price, and departed.

As soon as he was gone, Gertrude who had been watching through the parlor blind, called Hans to her impatiently. "Have no dealings with that man!" she cried. "Who is he?" Her excitement was so great that Hans was alarmed. He explained the circumstances and tried to soothe her; but whilst clasped in her husband's arms she stretched her neck towards the shop, as though she expected to find some fearful object there. Some other merchants then came in and Hans was obliged to leave his wife to attend them.

It was about a week after this event, that a neighbour, one Jacob Mendoza, enquired of Hans who that stranger was whom he had seen walking with Gertrude on the previous evening. Hans at the time had been superintending the embarkation of merchandise on the canal.

He now turned a look of incredulity on his neighbour, and laughingly said the latter was mistaken.

But that very night the strong oaken chest in the bed room of Hans was opened. And when the merchant awoke, the iron doors and the grim vacancy they should have enclosed, met his view.

His wife lay trembling by his side. "Gertrude! Gertrude!" exclaimed Hans. "Behold, the chest has been opened in the night by thieves!"

"Have they robbed us of all?" enquired the wife, trembling with fear.

"All?" exclaimed Hans, "all that was in it. The thief did not know that the treasure had been stored elsewhere."

Then it was perceived that no force had been used; for the chest had been opened with a key.

It was a curious lock and there was but one key that could open it. That key was in Hans's pocket.

He looked towards his wife who lay trembling in the bed beside him. A horrible suspicion took possession of his mind. Vanity, he thought, had told his wife to take his key to procure gold.

The agony of Hans was extreme. "Foolish woman!" he exclaimed. "Have I given you all my love for this?" Gertrude replied only with sobs and sighing.

The only thing of value in the chest was a small purse of gold, the savings of the last few months. "Where is that purse?" demanded Hans.

Gertrude moaned in bitter agony, and

replied not.

"Where is that purse?" repeated Hans. His wife leaped from the bed this time, and exclaimed "Kill me, Hans! I know not," and she fell senseless at his feet.

Hours passed on: the wife would give no further explanation than that she knew nothing of the robbery. She knew the stranger? Yes. She had met him? Yes. But, she had slept all the night until awakened by the outcry of Hans that he had been robbed.

How could Hans have been robbed without the use of the key which had been taken from his pocket under his own pillow? The old calumny Hans had rejected with scorn, now occurred to his mind.

The darkest hour of night is that which precedes the morn. Before the break of day, two days afterwards, the neighbourhood was aroused by the outcries of Jacob Mendoza, and the report of a pistol shot followed quickly by another. A burglar had been discovered by the Jew merchant in the night, ransacking his chest. He had fired at Mendoza, and the latter armed with a pistol had brought down the burglar in his flight. The latter was mortally wounded.

Among the neighbours aroused and drawn to the scene by the noise was the merchant Hans. Directly the dying burglar saw him, he cried, "Aha! you were too deep for me! You had carried away your cash. But I would have had your wife, but for this mischance. Your wife! My wife! I would I could hope to live to cheat you there!"

The wound was a fatal one. The burglar died. And then the mystery was explained. Gertrude, in her girlish innocence, had been entrapped by the scoundrel Klaus, into a marriage. He soon afterwards deserted her: and thought no more of her until he saw her pass through the merchant's shop, when he had come to sell the false diamonds. It was the same ungrateful lad, now grown to full manhood, who had robbed the father of Hans, and who retaining possession of a key of the oak chest, had used it, when stealthily making his way into the house at night, he hoped to plunder Hans. He had privately sent to Gertrude, who had met him and implored him to go away, but he refused, and induced her unwittingly to say where her husband's money was kept. Nothing could exceed the agony of Gertrude, for she had received information that Klaus was dead, before she consented to marry Hans. Now he really died, and explanations led to greater happiness than ever in the house of Gertrude and Hans.

The Theatres.

HER MAJESTY'S OPERA.

The combination of musical talent engaged at this theatre, enables the enterprising manager to produce a variety of operas in succession, supported in a style of excellence that would otherwise be impossible. Madlle Titiens is a host in herself and would support the fortunes of the house, but, in addition, Mr. Mapleson has secured the services of Madlle Christine Nilsson and Madlle Kellogg. In Cherubini's grand opera of *Medea*, the tragic interest is wondrously brought out by Madlle Titiens; in Rossini's *Gezsa Lada* Madlle Kellogg interprets the woes of poor *Ninetta* with touching effect, while in Donizetti's *Lucia*, we have Madlle Nilsson as the hapless heroine. Mozart's opera of the *Nozze de Figaro* has also been admirably rendered, in which the talents of Titiens, Kellogg, and Nilsson, were all brought into requisition.

ROYAL ITALIAN OPERA.

The great attraction of the operas of *Don Giovanni*, the *Huguenots*, *Robert le Diable*, *Don Pasquale*, *Il Barbiere*, *Marta*, *Lucia de Lammermoor*, &c. is testified by the crowded audiences which attend the performances, and indeed the very perfect manner in which the operas are sustained, renders it impossible to become tired of hearing them. Mdle. Adelina Patti and Mdle. Pauline Lucca are vocalists of the highest order of excellence: and one may listen with such delight to their strains, as to be unable to give the preference to either. Mario is in excellent voice this season, and sings with an ease which heightens the sweetness and brilliancy of his vocalization. The light and lively scenes of the *Figlia*, *Marta*, &c. are given to perfection, and the more serious interest and grandeur of the works of Mozart and Meyerbeer are brought out with unparalleled force and effect. The new *danseuse*, Madlle Dor who graces the incidental diversifications, is an accomplished artist.

PRINCESS'S.

The *Corsican Brothers* was revived here early in the month, with Mr. George Vining as the *Di Franchi*, which he acted with much impressive effect. The *Streets of London* has also been revived. Shakespeare's plays are now forming the principal attraction of this theatre, they are placed upon the stage in excellent style, and the acting is of a very superior kind. In *Hamlet*, Mr. Allerton, made his first appearance on the London stage, and his performance showed much ability. The *Merchant of Venice* brought forward Miss Kate Saville as *Portia*; the Shylock being Mr. Dominick Murray, who has hitherto gained his celebrity as one of our best comedians.

LYCEUM.

The wonderful performances of Professor Risley's *Imperial Japanese Troupe* at this theatre, have, during the past month, been honored by the presence of H. H. R. H. Prince and Princess of Wales, and other members of the Royal Family. Their feats must be seen to be believed, and are at once a study of the grace and elegance peculiar to Eastern nations, and an exhibition of muscular power and agility utterly unprecedented. The butterfly trick, the top spinning feats, and the wonderful ladder performance of H. Sadakichi and little "All Right," are among the most astonishing attractions.

NEW HOLBORN THEATRE.

The new drama "*Foul Play*" has been brought out at this theatre, with all the success which might have been expected from the joint production of two such popular writers, as Mr. Boucicault, and Mr. C. Reade, by whom the original tale is written. In the dramatic version, Mr. Boucicault has displayed all that ability by which his dramas are ever characterized. We will not attempt to give a condensed and consequently imperfect account of a Plot which is so full of the most thrilling interest, suffice it to say, that all the leading points of the tale, have been carefully preserved. The characters in the piece, are admirably rendered by the talented company of this theatre. The heroine is most artistically and truthfully rendered by Miss H. Trade, as is the part of *Nancey*, by Miss Fanny Josephs; while Mr. Joseph Irving and Mr. Parselle are very impressive in their respective characters.

STRAND.

At this theatre we have much pleasure in reporting the continued success of Mr. W. Brough's historical burlesque "*The Field of the Cloth of Gold*." Mr. Brough is one of our most spirited Burlesque authors, and this piece is written in his best style. Miss Lydia Thompson's dancing is a wonderful success, and her "Topical song" is nightly redemanded three times. Miss Ada Swanborough has another lively song called "Walking in the Zoo," of which the public never seem to tire, and Mr. Musgrave's concerted pieces throughout the burlesque are most admirably arranged. Messrs. Thorne, James, and Robson, display their comic powers with great effect.

THE NEW QUEEN'S.

This elegant theatre is now under the management of Mr. W. H. Liston, whose energy in catering for the amusement of the public seems to be highly appreciated. In *Still Waters Run Deep*, Mr. and Mrs. A. Wigan are always attractive, and the clever performances of Miss Nelly Moore, are always in keeping with the character she sustains. A new drama called *Time and the Hour* is now in progress, in which Mr. and Mrs. A. Wigan, and Mr. J. L. Toole have prominent parts. We must not omit to mention Mr. Burnand's last new burlesque called *Foul Play or Chikin Hazard*. In this burlesque Mr. Toole's drolleries keep the audience in continual laughter, and he is ably supported by the company.

NEW ROYALTY.

That favorite actress Miss M. Oliver, must find her career as a Manageress a most successful one if we may judge from the long runs which her pieces deservedly enjoy. Mr. Halliday's charming little domestic drama *Daddy Gray*, has now nearly reached its 150th representation, without the least diminution in its interest or attraction. This success is in a great measure owing to the manner in which each part is filled, and to the admirable way in which Miss Oliver's company support each other, never failing to make the most of every point. "*The Merry Zingara*" is replete with charming songs and dances, Miss Oliver's special song "Oh, such a little Lady" being rapturously encored.

CRYSTAL PALACE:—HANDEL FESTIVAL.

Here the great musical event of the year has taken place during the past month, and never have the glorious compositions of the "giant" Handel been heard with more solemnity and effect. The grandeur and breadth of the choral performances, were combined with a delicacy and precision completely unprecedented; showing what a rapid advance England has, during the last few years, made in the practice of the Art. It is no ordinary musical knowledge, that could enable 4000 choral and orchestral performers (chiefly amateurs) to be brought together from all parts of the United Kingdom, and to exhibit a perfection of execution such as been shown on this occasion. The manner in which the arrangements for the Festival have been made and carried out, calls for the highest praise on all who have taken part in it. Mr. Bowley's plan for enclosing the whole area of the Centre Transept was perfectly successful, and rendered the acoustical properties of the building almost perfect. Every note in the splendid voices of Titiens, Nilsson, Madame Sherrington, and Santley, could be heard throughout the whole of this vast area, and the other popular singers engaged on this occasion, produced considerable effect. The Choruses were heard as distinctly in their soft delicate passages, as in those grand torrents of sound that almost seemed to make the building tremble, while the clearness of the rests (which Handel used so effectively) proves the absence of all undue reverberation. Mr. Costa's skill in the conduct of this vast body of sound is beyond all praise, both as regards the chorus and orchestra, and his "readings" of the passages were most effective throughout. We regret that our space will not allow us to point out in detail all the perfections of these performances; we must however name, among the most effective and beautifully rendered choruses;—"For Unto us" and the "Hallelujah" in the *Messiah*, "Envy" from *Saul*, "The Nightingale Chorus," and the series of Choruses called "The Passions" from *Solomon*, and the "Hailstone" and "Darkness" from *Israel in Egypt*.



July 1855

Paris

Le Monde Élegant

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July 1868

Plate 3

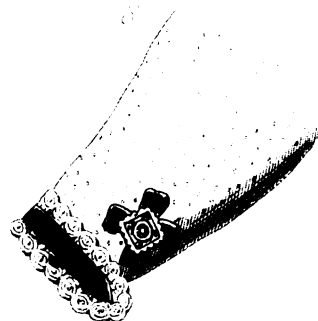
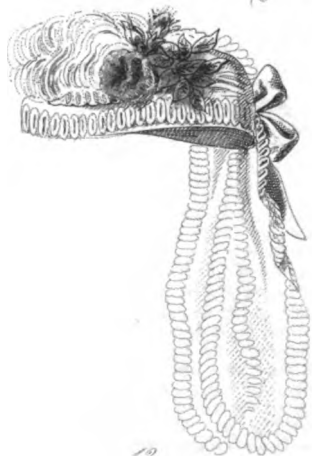
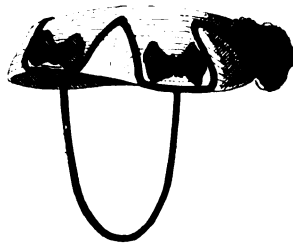
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THE

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No. 536.

AUGUST, 1868.

VOL. 45.

Observations

ON
LONDON AND PARISIAN FASHIONS.

FOR AUGUST, 1868.

After one of the most beautiful Summers that we have enjoyed for many years, the brilliant London and Parisian Seasons are drawing rapidly to a close, and the fair votaries of Fashion are seeking the quiet retirements of the Country, or the invigorating breezes of the Sea-side.

Our first and second plates therefore, are entirely devoted to sea-side and country Costumes, and in making a general survey of the prevailing styles, we may say that for these occasions the short walking dresses predominate; of course this will also be the style for Croquet Parties, Pic-nics, *Al fresco* Breakfasts, &c.; while for Floral fetes, and other similar occasions, and often for the afternoon Sea-side Promenade, longer trains will be worn.

There is a great tendency to the introduction of flounces at the bottom of dresses, both in the short skirts, and in those made with trains; and in the short Morning Dresses à deux jupes, the upper skirts are generally looped up in various styles, as shown on our colored plates for this and last month. The *panier* style of looping-up with fullness at the back is very fashionable.

The *Fichus* and *Fichu-Mantelettes* are becoming more and more fashionable, and are made in a great variety of styles: the newest is the *Duchesse*, of which we give the full-sized pattern.

For Morning Toilettes at the Sea-side or in the Country, the short white Paletot is still in great favor, trimmed in various bright or dark colors.

In Evening or Ball Dresses, the chief novelty to which we have to call attention, is the introduction of bands of brilliant colored ribbons, as indicated by the two elegant examples on plate 3.

For Sea-side and Country wear, Hats are

of course more in demand than Bonnets, and we have given all the newest and most elegant forms on plate 5. A variety of other styles will also be found on plates 1 and 2. Bonnets the *Fanchon* shape is perhaps the most fashionable, but other novel forms are contained in our fifth plate.

THE FULL-SIZED PATTERN.

Our pattern for the present month is the *Duchesse Fichu*, represented on our fourth plate. This novel and elegant pattern is given complete in its full length, and is composed of two pieces: the *Back*, marked by one round hole near the shoulder seam, and the *Front*, distinguished by two round holes also near the shoulder seam. This seam (which is placed on the top of shoulder) is still further indicated by one small cut placed near the neck in both pieces, and in making up, these cuts must be placed opposite each other. The fronts of this *fichu* cross over on the chest, something in the *Marie Antoinette* style, but instead of the front ends being carried round to the back, as in that style, they merely pass under the waistband, and hang down at each side of the front part of skirt. The back parts of this *fichu* do not however cross each other, but, (as will at once be seen by referring to the colored engraving) they are brought close together at the waist (indicated by a notch on the pattern), and are pleated in a little, as shown by the pricked lines: they are then passed under the waistband, and hang down at the back of skirt. This waistband fastens at back by a bow and ends, of similar shape to those of the *Fichu*, but smaller.

This *Duchesse Fichu* may be made of any light material, *en suite* with the dress, or it may be of silk, either mauve or black, as on fig. 1, plate 4. In any case the waistband, bow, and ends, should match the *Fichu*.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes. The under skirt is of blue merino, and is trimmed at the bottom by three rows of black silk quilting. The upper skirt is of maize colored *Foulard*, edged by a single row of black silk quilting. This skirt is composed of six gored breadths, and is gathered up at all the seams so as to form festoons, fastened by rosettes of black silk. The Cape is of the same mate-

rial and color as the under skirt, and is edged by a row of black silk quilling. It crosses over the chest, and the long ends hang over the front of skirt. The end of the hood is fastened to the skirt of the dress, by a black rosette, above which are two similar rosettes joined by bands of black silk. The sleeves of the dress are trimmed at the wrists by bands and rosettes of black silk. Chinese hat, of straw trimmed with blue velvet.

This Costume is by MADAME FLADRY, 27, *Faubourg Poissonnière*.

SEA-SIDE COSTUME.

Fig. 2.—*Dress à deux jupes*. The lower skirt is of Metternich green silk; at the bottom is a trimming composed of two flounces (the upper one of which is *gauffred*) and a *bouillon* put on with a heading; the whole is of silk like the dress. The upper skirt and body are of white Foulard with satin stripes. The skirt is caught up on each side, and fastened near the waist, by a group of bows of Metternich green ribbon. At the back are two deep pleats fastened at the waist by large bows and long floating ends of Metternich green silk. Tight-fitting sleeves of Metternich green silk, trimmed at the wrists by a quilling of the same material. The cape and hood are of *cerise* Cachemire. The cape has two points at the back, and also in front, and is (with the Hood) edged and trimmed by a gold braid placed in the centre of a black gimp. Bows of the same trimming, are placed on the top of the Hood, and between the points, each of which is terminated by a gold tassell.

The dress is from the MAISON DESPAIGNE, FABRIQUE LYONNAISE, *rue Scribe*; and the Cape is from the MAISON DIEU-LA-FAIT.

MORNING WALKING COSTUME.

Fig. 3.—*Dress à deux jupes*. The under skirt is of scarlet Merino, and is entirely without trimming. The upper skirt is of pearl-grey Cretonne, or Sultana. At about two thirds from the bottom, it is caught up at equal distances all round, and is fastened by scarlet buttons. The Paletot which is of white Cachemire, is cut up on each side and at the back, and the openings and the fronts of the Paletôt are edged by bands of scarlet Cachemire, upon which is placed a chain trimming of black embossed velvet or gimp terminated by anchors. The heart-shaped side-pockets, and pointed collar and cuffs of scarlet Cachemire, are similarly trimmed. Hat of white straw, trimmed by scarlet velvet.

This Costume is from the MAISON BOUDET, *Boulevard de la Madeleine*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—*Dress à deux jupes*, the under skirt is of scarlet Merino, and is trimmed near the bottom by three *rouleaux* of black silk. The upper skirt which is of grey spotted Mohair, is edged by two similar *rouleaux*. The cape is of the same material as the under skirt, it is scalloped out all round, bound by black silk, and trimmed by two rows of the *rouleaux*. The centre of the hood is trimmed by a row of bows, of narrow black ribbon, and the point falls between two large bows of black silk, which are placed at the back of waist; and starting from which, are two long floating ends of scarlet merino, vandyked out and trimmed by *rouleaux* of black silk. Straw Hat, trimmed with scarlet velvet.

This Costume is from the MAISON LEC-
LERC, *Boulevard des Italiens*.

MORNING WALKING COSTUME.

Fig. 2.—*Dress of slate-colored Foulard or Cretonne*. At the bottom of the skirt is a flounce of the same material, both edges of which are bound with violet ribbon. Above the flounce, are two *bias* bands of the same material as the dress, with a narrow violet ribbon in the centre of each band. Slightly above, are two similar bands, the lower one edged by a violet colored fringe. At the back of waist are two short ends edged by the bands, and a deeper one edged also by fringe, and starting from these, are two long floating ends trimmed by the fringe and bands. Over the *corsage*, is a small pointed *Pelerine-Mantelet* like the dress: it crosses over the chest, and the ends hang over the front of the skirt. It is cut up at the centre of back, edged by a fringe, and entirely covered with rows of narrow violet ribbon. Straw hat, with black lace lappets at the back.

This Costume is from the MAISON DES-
PAIGNE, FABRIQUE LYONNAISE, *rue Scribe*.

SEA-SIDE COSTUME.

Fig. 3.—*Dress à deux jupes*. The lower skirt is of striped *cérise* and white silk, and is entirely without trimming. The upper skirt and body are of grey Foulard, or *Cretonne de Soie*. The skirt is scalloped out all round the bottom, and bound with *cérise* ribbon, and is caught up on each side and fastened by three bows of ribbon to match the under skirt. The upper part of the skirt is raised at the back, to form a *bouffant*, starting from underneath which, appear two

long floating ends of *cérise* and white ribbon, and falling over the *bouffant*, are two large bows of similar ribbon, of which the *ceinture* also is composed. The sleeves are trimmed at the wrists, to correspond with the bottom of the skirt. Hood and Cape of white Cachemire, trimmed all round by a *râche* of the same material, bound by *cérise* ribbon, with a *rouleau* of the same ribbon in the centre. At the back of the neck are placed two short ends similarly bound.

This Costume is from the MAISON BOUDET, *boulevard de la Madeleine*.

PLATE THE THIRD.

EVENING COSTUME.

Fig. 1.—Dress à deux jupes; the underskirt of white muslin, formed of wide and narrow *bouillons* placed diagonally in alternate rows, and having a *ponceau* ribbon in the hollow between each *bouillon*. The second skirt is of white silk, and is edged all round by a gold fringe, headed by a *ponceau* ribbon with a gold cord at each edge: this upper skirt is caught up on the right side, by a very long shaped tab attached to the waist, it is of white silk edged with the *ponceau* ribbon and gold cords; this tab turns up under the raised part of upper skirt so as to secure it, and then falls over the lower skirt, terminating in a pointed end with gold fringe: a similar tab but smaller, also starts from the same place at the waist, and reaches nearly to the place where the upper skirt is looped up. The *ceinture* is of *ponceau* ribbon, edged with gold; and the top of body is edged to match; this body is of the *suissesse* form, pointed back and front, and having very narrow shoulder straps; underneath is worn a full muslin *chemisette* with small *bouffant* sleeves. On each shoulder is a group of poppies, which form the fastenings for three long garlands of poppies, stalks, and leaves which hang down one below another on the back part of skirt.

This Toilette is by MADAME BREANT-CASTEL, 28, *rue neuve des petits Champs*.

EVENING COSTUME.

Fig. 2.—Dress of pale pink silk. *Sortie du Bal* of white Cashmere of the *Rotonde* form. It is edged at the bottom by a deep fringe, headed by 4 rows of white satin piping: a little above this piping an elegant pattern is worked in white braid, forming a large *arabesque* in the middle of back, and the satin piping and embroidery is also carried up the fronts and round the neck. This

Sortie du Bal has the back looped up in a very novel manner, by a large rosette of white *passementerie*, from the middle of which hang two cords and tassels of white silk.

This *Sortie du Bal* is from the MAISON DIEU-LA-FAIT, *boulevard de la Madeleine*.

EVENING COSTUME.

Fig. 3.—Dress à deux jupes: the lower skirt is of white silk and is quite without trimming. The upper skirt is of white muslin, edged at the bottom by a blue ribbon and a narrow black lace: it is caught up in the front by a shaped tab, which starts from the waist and is of white muslin, slightly *bouillonné*, and edged with black lace and blue piping. At each side of this tab are placed four *chevrons* of blue silk, edged at the bottom with black lace, and fastened at the ends by small bouquets of buttercups and leaves. The *ceinture* is of blue silk, and the long tab in the front passes underneath it to meet the bouquet in the middle of chest. The body is of white muslin, and has a *bertha* of black lace and blue ribbon: a group of two or three buttercups is placed on each shoulder.

This Toilette is also by MADAME BREANT-CASTEL.

PLATE THE FOURTH.

AFTERNOON PROMENADE COSTUME.

Fig. 1.—Dress of white muslin; the skirt made with full train, and having at the bottom a deep flounce headed by a *râching* of the same muslin. The great novelty of this toilette consists in the *Duchesse Fichu* of mauve silk, the full-sized pattern of which we give with the present Number. This elegant *fichu* is trimmed all round by a *râching* of the same silk: and it consists of two pieces passing over the shoulders *en bretelles*; at the back the ends do not cross over, but simply brought close at the waist, and pleated in a little, and are held in their place by the waistbelt, which is fastened over them: this waistbelt has a bow at the back with long shaped ends, of similar form to the ends of the *Fichu* but smaller. In front the ends of the *fichu* cross over on the chest; are passed under the waistbelt, and hang down at each side of front skirt. White chip bonnet trimmed with white ribbon, Marguerites, and leaves.

This elegant Toilette is by MADAME BRANGERE, 1, *rue Grange Bastilière*.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress of white silk with narrow pink stripes. It is made *à deux jupes*, the under skirt having a flounce at the bottom headed by a cut *rûching* of rose colored silk : and above this, at the back of skirt, two large shaped tabs or ends are imitated by cut *rûching* laid on the skirt. The upper skirt consists of two distinct parts,—the top, next the waist, is of moderate depth back and front, and very short at sides (so as to form small tabliers or jockeys) and is edged round with the cut *rûching* : the second part consists of a rather deep pleated flounce, sewn on the bottom edge ; it is hollowed out at the sides so that the opening just touches the top piece, and is rounded off at back and front so as to form large *tabliers* or aprons : it is trimmed with the cut *rûching* at the bottom edge. The waistbelt is of the same material as the dress, it has a bow at the back, and is edged all round by a very narrow *rûching*. The sleeves are trimmed at the hind arm seam by a double row of *rûching*, and at the wrist by a single row. Bonnet of black spotted *tulle*, trimmed with black lace and rose-buds.

This Dress is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

COSTUME FOR HOME.

Fig. 3.—Dress of grey silk, the whole of the middle part of front, both body and skirt, is trimmed by a series of rows of very small pleats, made of the same material placed lengthwise. Across this pleating are placed 8 rows of blue silk fringe ; the four rows at the lower part of skirt, being placed *en chevron*, and the two on the upper part of skirt, together with those on the body, being slightly hollowed or festooned. Just above the point of the top *Chevron*, another row of fringe is carried all round the skirt, so as to imitate a sort of tunic or *casaque*, slightly notched out at the sides ; and the edges of this *Casaque* are still further marked out by two rows of narrow blue silk, and a very narrow grey quilling at the front edge and neck, which renders the illusion almost perfect. The waistbelt has a *rosette* in front, and is edged with narrow blue silk. The sleeves are trimmed with narrow silk and fringe, to correspond with the skirt.

This dress is from MAISON DESPAIGNE, FABRIQUE LYONNAISE, *rue Scribe*.

PLATE THE FIFTH.

No. 1 is a Leghorn HAT ; the brim bound with scarlet velvet, turned up at the sides,

and fastened to the crown by three bands of velvet. There is another band of the same velvet round the crown, with a bow in front, and a large scarlet feather at the left side. It is from the MAISON DRIOL, *boulevard des Italiens*.

No. 2 is a BONNET of lilac *tulle*, with small spots. It is very small and of the *Fanchon* shape, edged with lilac *rûching*, on the front part of which five Marguerites are placed : feather to match the *rûching*. There are no strings, but a fall of the lilac *tulle* is carried all round the back of the bonnet, and comes towards the front where it is edged by the lilac *rûching*, and fastens under the chin with bows of lilac ribbon, with Marguerites in the centres. This bonnet is from the MAISON LEBLANC-NEY, *rue des Martyrs*.

No. 3 is a BONNET of white fancy chip, trimmed in front by a group of grapes, various colored rose buds, and Ivy leaves, both brown and green : the back of bonnet is edged by a band of jonquille colored ribbon, starting from a bow of the same ribbon at the top of back ; these bands of ribbon are carried down to form the strings, and are edged by a fringe of the same color : they fasten under the chin by a bow. MADAME HORTENSE CHEVILLET, *rue Lafitte*, is the designer of this bonnet.

No. 4 is a HAT of black straw : it is edged by very narrow black velvet, and has a scarf of black *tulle* carried round the crown, forming a bow and long floating ends at the back. In front is a large group of red, white, and yellow roses, with buds and leaves. MAISON DELAUNAY, *place de la Bourse*.

No. 5 is a Leghorn HAT, the sides of brim are of a pointed form, are turned up and covered, with blue satin, and are attached to the crown by a small bouquet of rose buds : in front there is a group of similar rose-buds, and a blue feather. The hat is edged all round with a row of blue blonde, which is accompanied by a blue fringe at the back. This Hat, and also No. 8, are by MESDAMES BRIE ET GEOFFRIN, *rue Richelieu*.

No. 6 is a Leghorn HAT, with very wide brim. It is trimmed by green satin ribbon, and a group of poppies, Marguerites, and field flowers.

No. 7 is a MOUSQUETAIRE HAT of white chip ; the edge of brim is trimmed by a narrow white *rûching*, and the crown is encircled by a scarf of white *tulle*, with long floating ends at the back. In front is a row of six roses, and a bunch of white Jessamine. This and the preceeding Hat, No. 6, are by

MADAME MARIA BOIREAU, *boulevard Mont-matré.*

No. 8 is a HAT of white chip, having a row of short bows or loops in Jonquille ribbon, all round the edge; in front is a *noeud* of black velvet, and a small ostrich feather, and at back is a bow of black velvet with long floating ends.

No. 9 is a CANEZOU of white muslin, the front opening trimmed by a row of small circles embroidered in strong relief and edged on each side by narrow *valenciennes* lace: at one side of this trimming is a row of white frilling. A *berthâ* is imitated by a row of the trimming and quilling, with a second row of the embroidery and lace just above it. The sleeves are trimmed to match, and the neck is edged by a row of the embroidery and two rows of lace. This Canezou is by MADAME BOIREAU, *boulevard Montmatré.*

No. 10 is a white straw HAT, having the edge trimmed with a narrow black lace. The crown is trimmed by a series of black silk bows, and groups of red cherries with leaves. It is by MADAME HUSBAND, *rue Lafitte.*

No. 11 is a BONNET of white chip; it is of a very novel form, the middle part being hollowed out, and in the centre of this hollow lays a green velvet ribbon; this ribbon is continued down to form the strings, which are edged by a broad black blonde, and fasten under the chin by a green bow with short ends. The back of bonnet is edged by a frill of black lace, and there is a group of poppies, buttercups, and other field flowers, on the left side. MADAME DELAMAIRE, *rue Lafitte*, is the designer of this bonnet.

No. 12 is a white straw BONNET, trimmed in front by a group of roses and buds, with two rosettes of black lace. The edge is trimmed all round by three rows of narrow satin piping, and inside this, at the back part only, is a band of black ribbon, which is continued down to form the strings, which are edged on both sides by black lace, and fasten by a black bow. At the back of bonnet there is a black lace frilling, and a bow and ends of black ribbon. Narrow black strings to fasten under the *chignon*. This bonnet is by MADAME DELAUNAY, *place de la Bourse.*

No. 13 is a HAT of white straw. Round the crown is a scarf of white lace, the long ends of which are brought round from the back, to fasten under the chin by a brooch. The hat is also trimmed by a garland of poppies, Marguerites, petunias, and various fancy leaves, with a trail of the same flowers at the back. Narrow black strings fasten- ing under the *chignon*.

"CARRIE."

Twenty-five years since the fairest bud given
Awhile to our home, blossomed, faded, no more,
Twenty-five years since the angels from Heaven,
Reverently, God-ward, the little one bore.

Twenty-five years! if on this wise they reckon,
In that far fair country where Carrie is gone,
They cannot be longer a child's hands that beckon,
A Saint from a cherub our darling is grown.

Twenty-five years! could our earth home have held her,
(And thinking of this, half-awakes the old care)
First of our daughters, home's pattern and elder,
Would be our lost Carrie, sweet, womanly, fair.

And we would have taught her all best things worth
learning,
And she would have learned and loved all for our
sakes,

Oh vain human wisdom! for evermore turning
Thine ear from the Preacher, till thunder awakes.

The child has grown up without useless regretting,
The child has grown up without passionate care,
Too near to the angels for anguish or fretting,
Too far from earth's ken to know sin or despair.

The child has grown up without bringing us sorrow,
The child has grown up without bringing us shame,
And strength for our heaviest trial we borrow,
From one word of music,—our lost Carrie's name.

The child has grown up in the land of perfection,
And love swells around her, a fathomless sea,—
Which ne'er can be bounded by human affection,
How deep and enduring soever it be.

The child has grown up with the angels in glory,
That One is her Tutor, Who years ago died,
What wisdom on earth can be matched with His story?
And well must she learn it, for aye at His side.

The child has grown up—yea for ever and ever,
Though our feet may wander, and our faith grow
dim,

One flower from our garden blooms fair by the river,
The voice from our home swells the new choral hymn.

—LEX.

DAPHNE AND DORIS.

"Come where my love lies dreaming,
Dreaming the happy hours away."

"Dost thou love me? I know thou wilt
say Ay; and I will take thy word," ejacu-
lated Daphne looking up into the face of
Doris, under the spreading boughs of a che-
nut tree, where shaded from the sun's mid-
day beams, the lovers sat. Daphne had
been a reader of Shakespeare, and the won-
drous spell of his poetry had made an im-
pression upon her young and ardent mind.

"Truly, I do love you," responded Doris,
"and when I love thee not, Chaos is come
again!"

"Methinks the *lover* doth protest, too
much," might be said of this and other decla-
rations of a similar enthusiastic description,
which he was never tired of making.

Daphne believed, because it is so good a
thing to be loved. And Daphne judged the
heart of Doris by her own.

Over the hearts of some love passes lightly
as a summer cloud. In others it is fixed

and beautiful sunshine. And as Daphne and Doris sat under the chesnut tree it seemed to the former as though the felicity of her life's whole dreaming was about to be realized, through her possession of the enduring affections of her lover. But there were eyes watching, and the owner of those eyes were intent upon the one object only of separation.

Ah! the treacheries that human hearts are subject to, and beneath which they wail and weep.

But if Daphne and Doris had not sat under the chesnut tree, Alcanor might not have felt inspired with a wicked desire to blight the prospects in which his friends, the lovers, delighted. Their rhapsodies were overheard, and Alcanor, charmed by the musical voice of Daphne and the earnestness of devotion which she expressed, desired to wrest the beauteous being from Doris and become himself her lawful possessor.

What an easy thing it is to raise man's jealousy.. "Trifles light as air," we know "are to the jealous confirmation strong as proofs of holy writ," and just such trifles Alcanor was ready to present to the imagination of his friend.

If the mind of Doris had been stronger than it was, he would have resisted the artful suggestions of his friend; but his love, as we have represented, was more wordy than enduring; as man's love for the most part is- They can talk in exquisite strains and pour honied accents into willing ears, but attaching no great importance to the words themselves, they wonder when young hearts to whom they are addressed, bind them up as it were, with their very existence.

Jealousy may gleam over the heart of love, but it never rests there. It is only with imperfect love that it abides.

The love of Doris was unequal to that of the beautiful and trusting maiden who having given him all her young affections believed that she had made a Paradise on earth for both.

The "poisonous distilment" which crafty Alcanor poured into the mind of Doris, did its intended work, and the lover whose passion as we have seen so fervently manifested, cooled as he contemplated the allegations of frivolity and inconstancy which his false friend under many professions of his own fidelity and concern, imparted.

Daphne could not but observe the change that had come over Doris, unable however to account for it, she fancied it exaggerated by her own fears, and regretted from her

faithful heart the idea of coolness which had occurred. But Alcanor who closely observed her, perceived that she was disturbed, and then as artfully as he had poisoned the mind of the lover, he endeavoured to prejudice the girl and bring her affections over to himself.

One day Alcanor who had possessed himself of a photographic portrait of Daphne, appended some poetic lines to it and let it fall where he knew it must forthwith be found by her. The lines ran thus—

"O yes, I could love thee, yes, love though neglected,
As Adam when sadly from Paradise driven,
To look on his home he turned lone and rejected,
So I could gaze on thee, my Eden, my heaven!"

Daphne found the picture, but instead of its having the effect Alcanor desired, it awakened the girl's suspicions and aroused her resentment.

Alcanor acknowledged his love, but it was rejected with scorn. He was not a man however, to submit to defeat, and artfully contrived a scene which Doris should overhear in which he should whilst pleading for forgiveness, lead his deluded friend to think Daphne was listening to and approving a declaration of love.

The contrivance was successful, and Doris bade the maiden to whom he had made such violent professions, farewell for ever.

Did he e'er love her? She must be
Content to give him now,
A friend's calm greeting, kind and free,
With tranquil lip and brow;
And from *Aer* life his life untwine,
Since hopes bright sun had set,
And place his fate as much from hers
As if they ne'er had met.

Something there was now in her life incomplete, and unfinished, as the poet Longfellow singeth, as if a morning of June with all its music and sunshine suddenly paused in the sky, and fading slowly, descended into the east again from whence it had lately risen. But the true heart neither forgets nor changes, and Daphne believing in the deathless nature of love, looked forward hopefully to a coming time when the mists of delusion would pass away and Doris would return again.

Thus the girl dreamed; and was happy in her dreaming.

Dream on, dream on fair girl! Cherish the hopes of your true heart. Such love as thine must bear good fruit.

The dream is realized. Doris accidentally discovered the perfidy of his friend, and was forthwith again at Daphne's feet. She opened her eyes and was blest.

MY STAR.

I've heard the words of greeting sweet
 Thy lips for others murmur o'er
 Our hands and eyes have met, as meet
 The casual friend's, but nothing more.
 And yet one look from that calm eye
 Has power to check my wildest mood,
 All harsh, ungentle passions die,
 By its unconscious spell subdued.

Each careless word and lighter thought
 Vagrant and aimless as the wind,
 Are changed for aspirations, caught
 From glimpses of a nobler mind.
 And I have now a goal in sight,
 Tho' from my present stand afar
 'Tis worth the race, for warm and bright
 Above it beams my guiding star.

Not that I seek that star to wear,
 Such hopeless aim might make me sin,
 'Tis but the standard Hope doth rear
 I seek to emulate, not win.
 And if sometimes I close my eyes,
 And pause to dream, say, who can blame?
 From each bright musing, strong I rise
 Fancy such dainty food will claim.

I take thee, owner of this face,
 My whole life's monitor to be,
 Though whether winning my long race
 Or losing 'tis the same to thee.
 If winning, Fame perhaps will bring
 My name to deck, her greenest bays,
 And to the wreath, oh friend, must cling
 Thine influence as in bygone days.

If losing all, race, aim and task,
 I will not mourn what cannot be,
 What brighter future need I ask
 Than to live on remembering thee?
 To hear thy name with deep delight,
 Unseen to watch thy steady course,
 To muse upon thee, day and night
 To make thy memory joy's true source.

I hope to win, with such a guide
 'Tis scarcely possible to fail,
 I will be strong whate'er betide
 Faith, hope, or courage shall not quail.
 And when thine equal I am proved
 (In aid not hopeless, though so far)
 I shall not all in vain have loved,
 Life will be worthy of its star. LEX.

MARION.—A FRAGMENT.

"The forest shade—the green bough—the bird's voice,
 The vesper bird which seems to sing of love,
 And mingles with the song of cherubim.
 All these are nothing to my eyes and heart
 Like Adah!" —Byron.

The white May had died away from the hedges and the dog roses were beginning to throw out their white stars among the green leaves: the primroses, the violets, the lilac bells, the anemones, and other beautiful children of the spring had lived their little day and gone to rest; but Nature knows no rest: the honeysuckle, the forget-me-not, the lily of the valley and the rose had come up in the places of the departed, with the jasmine, the heartsease, the rhododendron, the carnation, and other sweet and gorgeous summer flowers. Fields and hedges wore a

deeper tint of green than when the first spring breezes passed over them, but the year was growing to its womanhood and the light ethereal dress of the laughing girl is not suited to a matronly condition. The wild fresh burst of verdure which nature dons to greet the face of spring is very lovely, but the brilliant blue and white of the firmament and the varied hues of numberless flowers need a more subdued back-ground to complete their beauty than the pale blooms and cold skys of the inconstant spring.

"How beautiful is Nature!" exclaimed Marion as she passed through the embowering glades of her native village, whilst the flowers looked up in their own sweet way as if they felt they were appreciated, as they deserved to be. The young girl felt that she had grown nearer to Heaven since she begun to love the flowers. They suggested such sweet thoughts. Perchance, the thoughts of angels. Her communings with nature became purer and deeper, more earnest and enduring, more decided in their influence upon her daily life. For who can look upon the book which all who run may read, and not feel the wiser and the better for its teachings? Dear old Shakespeare was right: there are "books in the running brooks; sermons in stones: and good in every thing."

'Tis equally true, however, that each good thing in this world has a share of evil. Each grain of life's pure gold has its base alloy. There is a season of decay as well as of blooming; spring's loveliness is followed by autumn's gloom and the desolating storms of winter: there are sin and care in the world, wrongs and misery, uncertainty and instability.

"———There is a sad voice
 Stealing amid our mirth to say,
 That all in which we most rejoice,
 Ere night may be the earth-worm's prey."

The earth and its children are fair, but how much fairer are the realms beyond the skies, where the angels live in perfect bliss, and the bliss is eternal. No coldness or estrangement can exist there. We may hope to look in each others face with the changeless love which only angelic natures share; and stand unblamed, and know that through the countless ages of eternity this love can never know satiety.

"I love," said Marion, "and I know that my love is tender, self-denying, true. It has all the elements of passionate love without the jealous torturing care which too often takes the down from Love's pinion, and leaves thorns instead. I know it to be all

pure, because I can ask Heaven's blessing for it in my daily prayers. I know it to be tender because it flings a halo round every thing however trifling that is connected with Edgar. I know it is self-denying, because there is no trouble I would not incur, no work however difficult I would not undertake, for his sake. And I know it to be faithful, because time only strengthens it."

The day was bright and the maiden's heart was light. She went on her way rejoicing.

The Theatres.

HER MAJESTY'S OPERA.

Mr. Mapleson's efforts to make up in some measure for the loss the Public have sustained in the destruction of the original Home of the Lyric Drama, have been most successful, the season just concluded, having been in every respect a brilliant one. Among the latest performances, were (besides Signor Mongini's benefit when "*Il Trovatore*" was performed) Donizetti's "*Lucia di Lammermoor*, Mozart's *Don Giovanni*, and *Il Flauto Magico*, in which Mesdames. Titiens, Kellogg and Christine Nilsson appeared. There was also a grand extra night on Monday, the 20th ultimo. Not the least important feature of the past season at Her Majesty's, has been the introduction of Gounod's *Faust*, with Madlle. Christine Nilsson; whose impersonation of the simple tender Margherita, was irresistibly charming, and we fairly say that her manner of rendering this interesting character, has never been surpassed, if indeed, equalled.

ROYAL ITALIAN OPERA.

The Covent Garden Season was brought to a close on Thursday, July 23rd, with the performance of Rossini's *Barbiere di Siviglia*, in which the charming Adelina Patti, and Signor Mario appeared. It is needless to pass superfluous encomiums on the representations of Artists so well established in public favor. The Season here has been distinguished by many striking novelties, among which we may name the re-production of Gounod's Opera *Romeo et Giulietta*. Many of the warm admirers of M. Gounod, are to a certain extent disappointed in his rendering of the Balcony scene in this opera, having imagined that under Shakesperian inspiration, he would have surpassed himself, and have produced something even more charming than the celebrated Garden Scene, in his *Faust*, but this cannot justly be said to be the case, and the last named opera must still rank as his best composition. Madlle. Adelina Patti's *Giulietta* is artistic in the highest sense, possessing an originality of dramatic conception, and a purity and freshness of idea approaching to perfection. *Rigoletto*, brought forward Madlle. Vanzini as *Gilda*, and a new Tenor, M. Chilli. To the former great praise is due, for her clever and earnest rendering of this difficult character. As a whole, the Opera Season at this House, has been replete with attractions, and has been crowned with the success it has deserved.

DRURY LANE.

The Autumn Season at this Theatre will commence on the 6th of September, with *The Fortunes of Nigel*, supported by Mr. Phelps, Mr. Addison, and Mrs. C. Matthews, &c.

PRINCESS'S.

Here we have to record the continued success of Mr. Allerton's and Miss Nielson's performance of Shakesperian characters. Miss Nielson has appeared as *Juliet*, three times in each week, and her impersonation of this celebrated character, is deserving of high commendation. It was as *Juliet*, that Miss Nielson made her first appearance on the stage, at the Soho Theatre, three or four seasons back; since that time she has made great ad-

vancement in her art, and may now be considered a finished actress. Miss Nielson's characteristics qualify her rather to charm than to astonish; and her *Juliet* has also the peculiarity of being the most juvenile rendering of the character, that we have ever witnessed. The greatest novelty has been the introduction of a new version of the well known Jewish tale *Leah*, rendered famous by Miss Bateman. The new version is by Mr. Reginald Moore, who in his treatment of the original German Play, has carefully preserved every point of interest. Miss Kate Saville's impersonation of the Jewish Maiden, is replete with tender pathos, and elicits the warmest plaudits from her audiences. This Lady's peculiar grace and charming delineation of character is in some degree due to her relationship to the celebrated Helen Faucit, whose Niece she is, and a portion of whose talent she inherits. The other characters were all creditably played. Another of Mr. Boucicault's admirable Dramas (in which Mr. Vining will appear) is announced for immediate production; it is entitled *London by Night*, and will doubtless be as popular as all its forerunners from the pen of the same able Author.

NEW HOLBORN THEATRE.

The success that has still continued to attend the performances here, has rendered any change unnecessary, and the Public have still crowded to this elegant Theatre, to see Mr. Boucicault's Drama *Foul Play*, preceded by the pretty little farce "*Whose to win him*." Miss Henrade's *Helen Rolleston*, deserves the greatest praise. Her acting, in the various and stirring scenes through which she passes, and the simplicity and truthfulness with which she depicts the various strong feelings incident to the part, secure for her the warm sympathy and frequent plaudits of her audience, and stamp her as a Melo-dramatic actress of the first order. A new and original Drama from the pen of Mr. H. J. Byron, is announced. It is entitled "*John Denman's Debt*," and will introduce Miss Lydia Foote, Mr. Frank Drew, &c.

STRAND.

The success of the new Burlesque "*The Field of the Cloth of Gold*" is unabated, nor is this at all surprising when we consider the amount of talent displayed. The infinite variety of amusing songs, dances, &c. which succeeded each other throughout the performance, and though last not least, the beauty of the dresses and scenery. Miss Lydia Thompson's and Miss Amy Sheridan's celebrated songs are encored nightly, as is the Quartette "*The Beautiful Dinner-Bell*," (by Mesdames Thompson, Holt, and Newton, and Mr. David James,) and other equally good concerted pieces. The Burlesque is preceded and followed by other interesting performances.

THE NEW QUEEN'S.

A new Drama entitled *Time and the Hour*, the joint composition of Mr. Palgrave Simpson and Mr. Felix Dale, has been produced here with great success. Without possessing any great originality of plot, it contains all the stirring incident which usually characterizes dramas of this class. It turns upon the adventures of *Sir Philip Deverell*, who has unexpectedly come into possession of wealth and a title, between him and which, there were at one time many obstacles. Before acquiring his changed position, he had effected heavy mortgages, and had committed a Forgery upon a Banker named Franklin, to the hand of whose Niece (*Marian*) he subsequently aspires: then follow the varied incidents of jealousy and crime; *Sir Philip* murders the supposed possessor of the forged deeds, and the play concludes with his confession, and the consequent death of *Marian*. The part of the Hero, *Sir Philip*, is admirably played by Mr. A. Wigan. Mr. Toole was irresistibly droll and amusing in the part of Montgomery Brown.

NEW ROYALTY.

The talented Managers of this favorite Theatre, Miss M. Oliver, has brought her season to a close after 689 successive performances. The burlesque "*The Merry Zingara*" remaining on the bills to the last night together with the amusing Farce "*The Clock-maker's Hat*" &c. The untiring energy and taste displayed by Miss Oliver, have acquired for her pretty little Theatre a popularity but rarely exceeded.



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Pl. 3

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Plate 11

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Observations

ON LONDON AND PARISIAN FASHIONS

We are now arriving at the commencement of the Autumn season, and our *Artistes de Modes* are busily engaged in the preparation of the choicest and most elegant novelties. Our plates for the present month therefore, contain a varied selection of those styles best suited for the early Autumn.

As the greatest changes in style have lately been in the form of dress skirts, we will first devote our observations to this part of the Toilette. The long train skirts are still most fashionable for the Afternoon promenade, they are made plain at front and sides and with a good deal of fullness just at back, the exact style is shown on fig. 2 plate 2, and fig. 3 plate 4.

The short skirted dresses à *deux jupes*, are however steadily increasing in favor, even for the Afternoon Promenade, and two very rich examples of this style will be found on plate 1, fig. 2, and plate 4 fig. 1.

For these short double skirted dresses, the upper skirt is generally looped up *en panier*, and the most elegant styles are those illustrated in our plates.

There is an increasing tendency towards the adoption of flounces, at the bottom of the under skirts; indeed in some dresses the under skirts are composed entirely of very narrow flounces.

The Polonaise style of dress, made with the opening of fronts placed in a slanting direction from one side to the other, is a very elegant and fashionable style.

For out-door Costumes, while there are still a few of the square cut or loose styles of Jacket and Paletot, the close-fitting styles of of Casaque or Paletot will certainly be the most fashionable: they will often be worn with a *Fichu* of the same material over them; and it is indeed this that will cause the general adoption of the close-fitting style. The *Fichu* has been too fashionable this Summer to be laid aside, and as it would not be warm

enough by itself, it will necessarily form the complement or finish to the new style of tight-fitting Casaque or Paletot, for Autumn and Winter wear.

The *Fichu* Mantelet of black velvet, without sleeves, shown on fig. 2, plate 2, is one of the latest and most elegant novelties, and is admirably adapted for the earlier part of the Autumn season.

THE FULL-SIZED PATTERN.

WE now give the pattern of a TIGHT-FITTING CASAQUE OR PALETOT, to be made in black velvet, and worn with waist-belt outside: the skirt is hollowed out at the sides something in the style of fig. 3 plate 4, but instead of the backs and fronts being also rounded and hollowed out to the waist as in that Costume, they are cut in this full-sized pattern to form very slightly rounded points both at back and fronts.

These tight fitting Casagues will be in great favor this Autumn, because they are more suited to the present style of skirt, than the square cut Paletots; and this pattern may be used as a base from which to cut nearly all the forms of Casaque that will be worn for the ensuing season.

We strongly recommend this pattern to our readers, as a most excellent fit for a Lady of good figure and medium height, measuring $34\frac{1}{2}$ inches round the chest. It consists of back, side-piece, front and sleeve, all given complete in their full length. The fish or pleat taken out in the front to define the chest, is marked by pricked lines, and may be made larger or smaller according to the size of waist.

Some Ladies may prefer the skirts of this Casaque a little deeper, and it can be lengthened with the greatest ease, by adding 1 inch at the hollowing of the sides, and 2, 3, or even 4 inches at the points of back and front.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING WALKING COSTUME.

Fig. 1.—Dress à *deux jupes* of maize colored silk. The under skirt is entirely without trimming. The upper skirt is edged by a flounce of the same silk, caught up on each side, and fastened by a rosette. The Paletot is of slate-colored silk; it is made with short loose sleeves, which, with

the bottom of the Paletot, are edged by a broad flounce of black lace, headed by a knotted fringe of black silk, and a double row of braid, which is carried up the centre of back, round the neck, and down the sides of the opening. The back of the Paletot is also trimmed by a group of bows and long floating ends of black velvet ribbon, with tassels of black silk. Black velvet Hat, trimmed at the side by a rose and foliage.

This Paletot is extremely novel and elegant, it is from the MAISON DIEU-LA-FAIT, *boulevard de la Madeleine*.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes, of Metternich green silk, or green shot with violet. The bottom of the lower skirt is trimmed by a broad flounce of the same silk, headed by a small *bouillon*. The upper skirt is scalloped out, and edged by a similar but narrower trimming, which is continued about halfway up the skirt between the scallops. The front is *en tunique*; at the back of the waist are two bows and long floating ends of the silk edged by a narrow green ribbon. The sleeves are trimmed at the arm-holes by *râches* of the silk with narrow green ribbon in the centre; and at the wrists by a broad pleating.

This Costume is from the FABRIQUE LYONNAISE, MAISON DESPAIGNE 11, *rue Scribe, Paris*.

CARRIAGE COSTUME.

Fig. 3.—Dress of *Mauve* silk; the skirt entirely without trimming. Polonaise of black silk, fastening à la *Redingote*. The part which wraps over, is caught up, and fastened at the lower corner by a rosette of *mauve* ribbon, in the centre of which, is a black silk button. The Polonaise is edged all round and up the opening, by a band of *mauve* ribbon which passes under the waist-belt (also of *mauve* ribbon) and is carried all round the deep black velvet collar, which crosses over the chest, and forms the trimming of the body. Pointed cuffs are imitated on the sleeves by bands of *mauve* ribbon. Bonnet of white *crêpe*, trimmed with *mauve* ribbon.

This costume is by MADAME FLADRY, 27, *faubourg Poissonnière*.

PLATE THE SECOND.

MORNING WALKING COSTUME.

Fig. 1.—Dress à deux jupes of pearl grey silk. The bottom of the lower skirt is trimmed by a flounce of the silk, headed by

a narrow *râche* of black satin ribbon. The upper skirt is cut *en tunique* and is rounded at the back and edged by a flounce of black lace, headed by a narrow *râche*, like that on the lower skirt. The *casaque* is of violet Cachemire. The upper part forms a Pelerine, fastened at the back by a knot and having long floating ends. The *Casaque* is trimmed all round by a quilling of black satin ribbon, headed by a narrow *guipure* lace. The Pelerine is similarly trimmed, but with a much narrower quilling. A hood is imitated by the same ribbon and lace, and the long floating ends are edged by the lace and have the broad quilling at their extremities only. The sleeves are trimmed at the wrists to correspond. Hat à la *Casquette*, of grey felt and violet velvet.

This costume is from the MAISON DIEU-LA-FAIT, *Boulevard de la Madeleine*.

AFTERNOON PROMENADE COSTUME.

Fig. 2.—Dress of Havannah silk, the skirt is *en train*, and entirely without trimming. The *Mantelet* is of black velvet. It consists of a back, and fronts only, is quite open at the sides and is fastened in at the waist by a belt composed of folds of black satin, a broad *bias* band of which, is carried entirely round the *Mantelet*. The upper part is covered by a small Pelerine, similarly trimmed, to the back of which are attached two bows of black satin ribbon, with long floating ends reaching below the *Mantelet*. Bonnet of pink *crêpe*, trimmed by a rose and buds, and black lace.

This elegant Costume is from the FABRIQUE LYONNAISE, MAISON DESPAIGNE, *rue Scribe*.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, both of slate colored silk. The lower skirt is entirely covered by narrow flounces of the same silk, bound with jonquil colored ribbon. The upper skirt is edged by a flounce similarly bound; it is caught up at the sides and in the middle of back, and fastened by a succession of pointed tabs (bound by the jonquil ribbon), the upper ones pass under the waist-band and are continued about half way up the *corsage*, which is fastened by a row of jonquil colored silk buttons. The neck is trimmed by a narrow tab of silk, bound by the jonquil ribbon and having short ends which cross each other in front. The sleeves are tight-fitting, and have *épaulettes* composed of double frills of silk bound by jonquil ribbon.

This Costume is by MESDAMES RABOIN, 67, *rue neuve des petits Champs*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress of white silk, the skirt entirely without trimming. The *Sortie de Bal* is of white Cachemire. It is composed of two separate parts, the upper part consists of a cape with a hood, and the lower portion is *en casaque*, the whole edged by a gold fringe, above which are four rows of braid of the same material. The hood is trimmed (near the back of the neck) by a star formed of seven small gold leaves, starting from which, four rows of gold braid are carried down the centre to the point, terminating in two large bows of white Cachemire, and a star and tassels of gold, by which the cape is fastened to the lower part of the *Sortie de Bal*.

This very elegant Costume is from the MAISON BOUDET, boulevard de la Madeleine.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt is of white silk covered alternately by wide and narrow *Bouillons* of white muslin. The *Bouillons* are arranged obliquely, and are separated by double rows of light blue silk. The upper skirt and body à la Polonaise, are of light blue silk. The skirt (the back part of which reaches nearly to the bottom of the under skirt) is edged by a flounce of white lace (*Application d'Angleterre*, or *Point d'Alençon*); above the flounce is a heading formed by a *rûche* of white silk, on which are placed two narrow bands of blue silk. The skirt is caught up at the left side, and fastened by a group of roses, and the ruching is carried up to the waist and all round the top of the corsage. The *Chemisette* and the sleeves are of white lace, and a single full blown rose is placed on each shoulder and at the side of waist.

MADAME PROST, 51, rue de Lafayette, is the designer of this very elegant Ball dress.

BALL COSTUME.

Fig. 3.—Dress à deux jupes, both skirts of white muslin. The bottom of the lower skirt is trimmed by four *bouillons* of white muslin dotted with large *Marguerites*. The back part of the upper skirt is caught up *en bouillon* and fastened by large bows and floating ends of broad rose-colored ribbon edged with fringe, and having in the centre, a *bouquet* of *Marguerites*. Starting from underneath these bows, bands of rose-colored ribbon (edged with fringe) are carried round to the sides and fastened at the waist. The

corsage which is of white muslin, is partially covered by a *cinture à la Suisse*, of pink silk, with a small pointed Jockey and two short ends at the back.

This Costume is by M^{ME}. EDMÉ PARIS, boulevard des Capucines.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—This Costume consists of a *Jupon* of black silk, trimmed at the bottom, by three *bias* bands of Metternich green silk, over which is a short dress à deux jupes also of the Metternich green silk. The edges of both these skirts are scalloped out, and bound with black velvet ribbon headed by two narrow bands of similar ribbon. The longest skirt is caught up at the left side and fastened by a rosette of black velvet ribbon, and the short upper skirt, is similarly caught up, and fastened on the right side; and starting from underneath the rosette, are two bows with long floating ends of broad black velvet ribbon. The waist-band is of the green silk bound by black velvet, and the sleeves are trimmed at the arm-holes and wrists, to correspond with the skirts. Bonnet of black velvet, with a long veil of black spotted net.

This Costume is by MADAME BERAIZERE, 1, rue Grange Batelier.

COSTUME FOR HOME.

Fig. 2.—Dress of Mauve or Ophelia colored silk. The skirt is made *en train*, and trimmed *en tunique* by a flounce of black lace, headed by a *rûche* of ribbon of the same color, on which are placed at equal distances small rosettes of silk like the dress. The front of the skirt is crossed (*en tablier*) by a similar trimming. The *corsage* is covered by black lace *Fichu à la Marie Antoinette*, and the sleeves are trimmed at the wrists by the *ruching*.

This elegant dress is by MADAME PROST, 51, rue de Lafayette.

CARRIAGE OR AFTERNOON PROMENADE COSTUME.

Fig. 3.—Dress of grey *glacé* silk, shaded with violet color. The skirt is made with a train of medium length and is trimmed at the bottom, by a row of *bias* bands of violet silk, placed obliquely between two narrower bands of the same silk. The *Casaque Mantel* is of black velvet. It is cut open at the back, as far as the waist, and rounded off at the sides, forming broad tabs or scallops, the

fronts, which are deeper, are cut separately and joined to the sides, and the Mantelet is edged by a broad tassel fringe of black silk, above which are three *rouleaux* of *bias* black satin, which are continued up to the waist at the points where the sides and fronts are joined. At the back of waist are two long square ends of black velvet similarly trimmed: and the three *rouleaux* (by which they are edged,) are continued up the sides, and round the arm-holes. *Ceinture* of black velvet bound with satin, and at the back of the waist are a small bow and two short pointed ends bound with black satin. Bonnet of black velvet, trimmed at the back by fall of black spotted net, edged with narrow lace.

This Costume is from the COMPAGNIE PARISIENNE.

PLATE THE FIFTH.

No. 1 is a HAT entirely covered with grey ostrich feathers, and trimmed at the left side by bows of grey satin ribbon, and in front by a full blown rose with a bud and foliage. This Hat, and the Bonnet No. 4, are by MADAME JENNY MAYARRE, *Boulevard des Italiens*.

No. 2 is a CAP of *guipure* lace, with bows and strings of blue velvet, having at the right side a rose, with buds and foliage. It is from the MAISON FOULOUNEAU, 100, *rue de Richelieu*.

No. 3 is a BONNET of grey terry velvet, trimmed by black lace, violet velvet ribbon, and flowers of the same colour. The *brides* are of violet velvet and black lace, and there are strings of violet velvet to fasten under the *chignon*.

No. 4 is a BONNET of grey satin, trimmed at the left side by bows of black ribbon, starting from which, a wreath of rose-buds is carried across the centre of the bonnet. The back is trimmed by black lace, which is continued down the sides, forming *brides* to fasten under the chin with a group of rose-buds. There are black satin strings to fasten under the *chignon*.

No. 5 is a HAT of black velvet, trimmed with lace of the same color. At the back is a fall of black spotted *tulle*, edged by black lace, and in front is a large group of pink, white, and yellow roses, with buds and foliage. This Hat is by MADAME MARIE BOIREAU, *Boulevard Montmartre*.

No. 6 is a HEAD-DRESS composed of rose-colored ribbon, and lappets of white em-

broidered muslin edged with lace, and having a coronet of rose-colored ribbon and narrow white lace. The lappets fasten under the chin by a group of bows of rose-colored ribbon. This elegant head-dress is from the MAISON PERRIER, 27, *Boulevard des Italiens*.

No. 7 is a PELERINE-CARDINAL of white embroidered muslin, trimmed all round by a deep frill of the same material, above which is a heading formed of a *bouillon* of muslin, edged on each side by a narrow insertion, and this is carried up the sides of opening. The neck is trimmed by a narrow frill of worked muslin, and a band of green ribbon fastening in front, with bows and long floating ends.

No. 8 is a CANEZOU of white muslin, edged all round and up the sides of the opening, by a flounce of *valenciennes* lace, above which is a trimming composed of squares of the lace, edged by a narrow frill of worked muslin. The sleeves are trimmed to correspond.

No. 9 is a HAT of the *Casquette* form. It is composed of black velvet, and is trimmed by a wreath of Bengal roses, leaves and foliage, terminating in a long trail at the back.

No. 10 is a BONNET composed of black velvet, and trimmed by lace of the same color, a frill of which crosses the back of the bonnet, and is continued down the sides, forming *brides*, which are terminated by bows and ends of black satin ribbon. At the left side is a half blown rose, surrounded by grapes and leaves. There are strings of black satin ribbon to fasten under the *chignon*. It is by MADAME DELAUNAY, *Place de la Bourse*.

No. 11 is a BONNET of light blue velvet, trimmed with ostrich feathers of the same color, and having at the left side, a full-blown rose, with buds and brown leaves. The *brides* are of blue blond, and fasten under the chin by a rosette of satin ribbon, and there are blue satin strings to tie under the *chignon*. It is by MADAME FELICIE PACHE, 104, *rue de Richelieu*.

No. 12 is a HAT, of the *Casquette* form. It is composed of grey felt, and the sides are lined with black velvet. Two bands of black velvet ribbon edged on one side by black lace, are carried over the top of the hat, and one of these bands is continued down the sides, forming *brides*. The front is trimmed by a group of roses, with buds, foliage and grass.

MY BOOTS AND I.

Reader, I am a family man. I am well versed in domestic matters. I can decide any point of household economy, how knotty soever, from the arrangement of my wife's evening parties, "small and early," to the respective and conflicting merits of baby's socks and pinafores. I can gaze with pure emotion upon my olive branches, (now six in number) as they gather round my table, the oldest, Matilda Jane, with a real knife and fork, and the youngest in a high chair, with a spoon. I can enjoy the quiet hour after the olive branches are dismissed to rest, sitting in my arm chair, with a handkerchief over my head, while Mary,—my wife,—plays mild operatic airs, and occasionally favours me with a soft, low song. Mary,—my wife,—is not accomplished,—I have heard people call her stupid, but that was years ago when she was only my cousin. But she is not accomplished. I do not murmur. I did not marry her for talent. I do not admire talent in a woman. But I will tell you why I did marry Mary. I repeat the assertion wherewith I commenced this chapter. I am a family man. It was not always so. There was a time, how long ago is immaterial, but it was when my whiskers were auburn,—not red. I repeat emphatically, not red, when my brow was unwrinkled, when my sight and hearing were,—well, better; when my step had all the lightness, and my voice the joyous tone. (The last is poetry, you will perceive, whose, I do not know,)—and, in fact there was a time when I was one and twenty. At that time I was on a visit to my uncle in the country, and there I saw Mary for the first time since she was a child. Mary was a pretty girl. I did not think so then, and it strikes me I must have been blind, for Mary had blue eyes, and black hair, and a mouth like,—well it was a sweet mouth, in more senses of the word than one, as I afterwards discovered.

My uncle had the gout. I thought at that time there was much ado about nothing with Joseph Merton, Esquire, of Merton Hall in the county of Rutland, J. P. and his gout, but my uncharitable sentiments have come home to me since, as could only be expected.

I have known that exquisite pain, the gout. I have known,—but reader if you, too have known, it were superfluous for me to write, and if you have not known, there

is neither kindred nor affinity between our feelings, and I may be misunderstood. Therefore I myself, and all my gouty friends may say to you—as the poet says to the world,—

"Go, thou art nought to us, nor we to thee,—away."

(But he did not mean it, neither do we.)

But I will return to—"there was a time" and Mary Merton. Mary, in virtue of her character as my cousin, and the consideration of her papa's gout,—undertook the task of shewing me all the places of note within walking and driving distance of Merton Hall. Therefore we had many cousinly chats, and I liked Mary very much in an old fashioned brotherly way. Since she married me, I have learned that her affection for me was deeper even then,—but I anticipate.

My visit to Merton Hall commenced at Christmas, but the early spring found me still wandering there, finding early primroses and violets in the sheltered corners of the Park. Joseph Merton, Esquire, J. P. had thought fit to "go in" extensively for ornamental grounds, and it was in these ornamental grounds one bright March morning that I met my fate. Stay, though, properly speaking my wife was my fate, I think. Mary is my wife, therefore Eleanor Wycherly was not my fate. Consider that term recalled and read instead, "I met Eleanor Wycherly."—Yes I met her. I was poetic, impassioned, and one and twenty. She was beautiful, gracious, and bewildering.—It was a case of "spoons" at least on my side, then and there. Mary coming up introduced us, and from that time until the First of April, I was the servant,—nay the very bond-slave, in fact, the particular property of Eleanor Wycherly.

I am particular, as you will remark, as to to date,—why I am so will transpire in the course of this true narrative. For two days from the moment of our introduction, I was in a state of perfect joy, but "on the third day came a frost, a chilling frost, and nipped" not "my root," but my beautiful, budding hopes. In those days I could hope, such hopes as would have roused even Byron from his cynical despair.—I am a practical man now, remember. I speak of the long ago. I will explain fully of what nature was the frost which nipped my hopes.

It was the arrival at Merton Hall of a tall, whiskered individual called Tom Burton. He was a good cricketer, a good angler, a good shot, a good swimmer, in fact he was a good fellow. So said every body—even Josep

Merton Esq. J. P. in spite of the gout. But to me, instead of being the essence of good, he was the embodiment of evil. For me, on the third day, the entire monopoly of Eleanor Wycherly's smiles ceased. I was her bond-slave still, yes, it was a mournful joy to think she still deigned to use me, but the meridian light, the noonday joy of her presence, was gone, only twilight smiles were mine. I might still carry her parasol, sketching book, and the last new novel, but it was Tom Burton, who gave her his arm to cross the rough roads, and who handed her over the stiles. I might still carry her low chair to the balcony, in the twilight, but it was Tom Burton who sat beside her, it was the smoke from his cigar, not mine, which enveloped her beautiful head as with an halo. I might still bring her spring flowers, blue and white violets, and pale primroses set round with dark green leaves, but it was Tom Burton's bouquet which lay on her bosom, mine being only permitted to nestle in the thick plaited hair, or to be reserved for sketching. Yes, I was rivalled, superseded, in fact "cut out." I took feverishly to Byron, and eschewing the ornamental ground, affected the deep recesses of the wood just beyond the park railings. There to the budding leaves I told of the withering of my budding hopes—there to the murmuring brooklet I told of the ceaseless murmuring unrequited love was raising in my breast, there to the young blossoms I told of the fragrant flowers for ever withered on my heart, there—in fact, I expressed my disgust at the behaviour of Tom Burton and Eleanor Wycherly. One day as I was alternating in mood between "There be none of Beauty's daughters" and "Farewell, if ever fondest prayer" with an occasional twinge partaking of "Every feeling has been shaken," lying on my back on the freshening turf, I heard a slight crackling of the loose underwood, and looking up saw my cousin Mary.

"Oh, Harry" she said, "I have such a fine piece of news for you. We are all invited to Sir Evered Court's birthday ball next Thursday evening."

"I shan't go." I rejoined ungraciously enough, but Mary knew of my sentimental affliction, and answered gently without noticing my remark.

"Eleanor is going there to-day, Sir Evered is her cousin, and Lady Court wishes her to assist her preparations."

"And is Mr. Burton going?" I enquired with Byronic bitterness.

"Oh yes, he was Sir Evered's college chum, of course he will go.—He will drive Eleanor there to-day."

"What a happy man Sir Evered is to have such a cousin and such a friend." I twisted savagely as I spoke, the corner of my budding moustache, but desisted upon finding that a few hairs came out. I could not afford to trifle with this important item in my personal charms, especially when I remembered the thick,—I considered it clumsy—wisp of black hair which hid Tom Burton's mouth from the vulgar gaze, so contented myself with conveying to my countenance the most sardonic expression possible, having effected which, I stalked past Mary and passing through the ornamental grounds entered the house by the drawing room window. A finer point was put on my agony by seeing Eleanor and Tom Burton talking very earnestly, with their heads close together. They ceased suddenly on my entrance, and seemed confused. My brain was on fire, although I was outwardly calm.

"Mr. Rivers" said Eleanor, "will you explain this to me?" laying her hand on an open book beside her.

I paused—but only for a moment. Yes! she was my mistress, my goddess, my queen, I was her bond-slave, her votary, her thrall. It was hers to command, it was mine to obey. Looking round I saw Tom Burton had left the room. Then came a dream of bliss. One little hand touched mine. I cannot tell what I said or what I did, or how long we sat there, but when Mary came to say the carriage was waiting, it was my arm on which Eleanor Wycherley leaned on her way thither, and her say parting glance almost counter-balanced my agony in seeing her sit beside Tom Burton.

Beautiful syren, sweet enchantress. Little did I dream how she was trepanning, seducing, deceiving, in fact "selling" me. But such was the case.

It was the morning of Thursday the first of April.

I was in a second dream of bliss. In my hand I held a delicate pink note signed "E. W." and containing these words. "If all you said to me on Saturday was true, I shall expect you, to night in spite of any hindrance, I shall keep dances for you." Hindrances—Would oceans keep me from her side? would armies? would mountains? would rocks? would—in fact what would?

What did? Nothing—not even my boots. All day long I lay on the turf and gave

way to my ecstatic feelings, and at seven in the evening went to my room to dress. Still dreaming of her, I proceeded to open a closet wherein were stored my boots.—What did I see which occasioned my start of horror? Nothing! That is precisely what I did see. Where were my boots? I rang violently. The housemaid with consternation in her face, could tell me nothing concerning them. I knew who was my enemy. I saw the hand of my rival Tom Burton in this.

Oceans, armies, mountains, rocks, all these hindrances were condensed, sunk into my Boots. What could I do? We were ten miles from a town, five from any house where a decent pair could be bought, borrowed or stolen. My uncle's boots were impossible to contemplate, for besides being doubly too large, each right boot was cut open for the more ease and convenience of his gouty foot. I enquired for Mary. "Miss Mary is out sir" was Jane's demure reply.

"Out!" I exclaimed, "why she should be dressing, but just tell me when she comes in."

Jane left the room, and I sinking on a chair, vainly tried to think of something which may be done in my awful dilemma. Oh! how I sighed for the many pairs of half worn "pumps" which I had given away or destroyed. What untold wealth would I have given could I have seen before me the shabbiest pair of those old boots, lost boots, loved too late in vain. "My boots" my lost boots" was the strain which ran through my anguished mind, displacing all the elegant lyrics of sorrow, hitherto stored there from Byron. Strange thoughts were there too, and wild schemes of vengeance. But soon my meditations were interrupted by a low tap at the door, and in answer to my savage "Come in," Mary Merton entered the room, she had a brown paper parcel in her hand. She was in riding costume and looked flushed and wearied. Holding out the parcel to me she said. "I hope they will fit you, Harry." I mechanically opened the parcel, a faint suspicion dawning in my mind. Inside were an elegant pair of "pumps" after the most approved drawing room fashion.

"Mary," I said seriously, walking up to her, "tell me all about it."

"Indeed, I did not know a word about it till three o'clock this afternoon, when Lady Court's man brought Eleanor's letter.—"

"Then it was Eleanor's plot," said I bitterly.

"Oh! Harry, it was only a joke that she

and Tom thought of, and she wrote to me to-day, begging me not to help you out, for fun. It is only a joke, you must forget it you know. It is the First of April."

"And these boots, Mary?" I enquired, pointing to the pair in my hand. A pretty blush colored Mary's cheek—and she hesitated.

"I intend to know," I continued gravely.

"Well, I did not want you to be disappointed, and I rode to Merridale for them."

"You rode to Merridale and back since three o'clock?" I said, musing what this might mean. "And why did you do so? why did you care more for my comfort or pleasure than Miss Wycherly?"

Mary fidgetted with the brown paper wrapper, blushed, but finally lifted up her honest eyes and said—

"Because I like you better." It was enough for me. I did as I have generally done through life, made the most of my opportunity.

I took Mary Merton to the ball. Eleanor Wycherly's comical glance towards my pedal extremities, convinced me that Mary's assertion was true, but neither mentioned the subject that night.

Next morning a box labelled "With care, this side up," and directed to Harry Rivers Esq. was brought by the railway van to Merton, on opening which I found my stock of boots, which I quietly returned to their accustomed closet, and never mentioned the subject. When a few days later, Miss Wycherly left Merton Hall previous to her marriage with Tom Burton, she confessed the whole story and we parted the best of friends.

So by losing my boots, I found the best of wives. *Benedick.*

ROMANCE OF THE NEEDLE.—What a wonderful thing is sewing. It began in Paradise, and was the earliest fruit of the fall. Amid the odour of flowers, and by the meandering streams, and under the shade of the dark green foliage, the cowering forms of the guilty progenitors of our race, bowed in anguish and shame, as they took their first lessons in the art which has ever since been the mark of servitude or sorrow. And yet the curse has not been without its blessing. The needle with the thimble has done more for man than the needle of the compass.

THE pleasantest things in the world are pleasant thoughts, and the greatest art in life is to have as many of them as possible.

GOOD NIGHT SONG.

The silver moon is breaking,
From clouds of amber light,
The golden stars are waking,
Good night—good night.
The purple clouds are creeping
Across the silent sky,
The dew-fed flowers are sleeping,
Good-bye! good-bye!

Slow rises from the meadow
A mist of silver white,
The tree-tops lapse in shadow,
Good-night—good-night.
The wood-bine wreaths are flinging
Faint dewy sweets on high,
The nightingale is singing,—
Good-bye! good-bye!

I stand, thy shadow watching,
And oft, with deep delight,
Thy tender, low song catching,
Good-night—good night.
My love, my lily blossom,
Soft slumber seal thine eye.
Till I wear thee on my bosom,
Good-bye! good-bye! **LXX.**

The Theatres.

DRURY LANE.

This Theatre will re-open for the Winter Season, on the 26th, with a Dramatic version of "*The Fortunes of Nigel*," by Mr. Andrew Halliday. Mr. Phelps will sustain two characters, those of King James and Trapbois, the usurer, and several other eminent *artistes* have been engaged for the coming season, including Mr. Addison, Mr. Frank Matthews, Mr. Irving, and Mr. Ryder. Some elaborate scenery is in preparation, illustrative of London in the Olden Time.

PRINCESS'S.

Mr. Boucicault's new Drama "*After Dark, a Tale of London Life*," has been produced here, with immense success. It is an adaptation from a French piece by M. M. Ennery and Grange, and its treatment by Mr. Boucicault, is deserving of unlimited praise. It is a triumph of Dramatic art, and may indeed be said to surpass, if possible, any of this talented writer's previous productions. The plot is full of interesting and exciting situations. The Hero *Sir George Midhurst* has in early life married *Eliza*, a girl of obscure birth, and has committed a series of extravagances, which he ends by forging a Bill for the purpose of paying a gambling debt. The two scoundrels of the piece, *Bellingham* and *Dacey* make use of their possession of the forged document, in order to extort money. They induce *Eliza* to believe that her husband no longer loves her, and she attempts suicide, by jumping over Blackfriars Bridge. She is however rescued, and obtains a situation as Lady's Maid, (by singular chance) to *Midhurst's* Cousin, *Rose Egerton*, and while there, a reconciliation takes place, and the only remaining obstacle to their happiness is the existence of the forged deed. The removal of this barrier is undertaken by *Chumley*, *Rose's* Lover, who arranges a meeting at the Elysium Music Hall, kept by *Dacey*. *Chumley* recognises *Bellingham* as a convict, and makes use of his knowledge to procure the deed: but he is afterwards drugged and conveyed to some vaults beneath the Music Hall, in communication with the underground Railway, across the lines of which he is laid, but is saved by the timely intervention of *Old Tom*, the father of *Eliza*. *Chumley* is rewarded for his services, by the hand of *Sir George Midhurst's* rich Cousin *Rose*; *Eliza* is happy as the reconciled wife of the Baronet, while *Bellingham* and *Dacey* are consigned to the Police. The several characters were most ably sustained throughout. Miss *Rose Leclerc* acted the part of *Eliza* with much pathos,

while Miss *Marston* was a dignified and interesting *Rose*. Mr. *Vining* acted with his usual ability as *Old Tom*, and Mr. *Dominick Murray* was inimitable as *Dacey*. The opening scene, Victoria Station and the Grosvenor Hotel, was admirably arranged. The great sensation scene and climax of interest, is of course the vaults under the Music hall, and the approach of a wonderfully real Train and Engine in full steam. We feel sure that this admirable Drama will occupy its place in the Bills for many months to come.

LYCEUM.

This Theatre was re-opened at the end of the month, with the first appearance in this country of Mr. Fairclough, who has acquired some reputation as a Tragedian in the United States. Mr. *Sims Reeves* has been engaged and will appear in opera; various other novelties are also announced.

NEW HOLBORN THEATRE.

This pretty and attractive Theatre is temporarily closed, after a most successful Summer season; a new Drama entitled *John Denman's Debt* is announced for production on the re-opening.

STRAND.

The popularity which attends all the performances at this Theatre appears to have reached a climax in the unabated success of the last new Burlesque "*The Field of the Cloth of Gold*," the various features of which are perfect. We never saw Mr. *Thorne* to greater advantage, each of his clever personations seems to exceed the preceding one in ability, he has in fact a style peculiarly his own. The Burlesque is interspersed with some clever and sparkling puns, and is altogether a first-rate production.

THE NEW QUEEN'S.

The new Drama "*The Lancashire Lass*" by Mr. H. Byron, is still attended by all the success which greeted its production, indeed it seems to increase in favor with the Public. The various exciting scenes create a perfect *furor*. The Plot is simple and full of dramatic interest. It treats of the adventures of the Country Girl whose inconstancy to her lover is followed by a series of misadventures, she however returns to him, is reconciled and received back again, and all ends happily. Miss *Nellie Moore* is irresistibly charming as the heroine, and all the characters are admirably acted. The scenery is also deserving of the greatest praise. Perhaps the most surprising effect is produced in the scene which represents the river, with a steamer floating along on it; this is most enthusiastically received, and greeted with a perfect storm of applause. Altogether this new drama may be pronounced one of the greatest theatrical successes of the day, and will doubtless have a lengthened run.

ST. JAMES'S.

This Theatre has been opened under the management of a Mr. *Walter St. John*, who has introduced to the London Boards, a Mexican Tragedian, *Don Edgardo Colona*, designated as "the only living rival to Kean and Macready" a somewhat bold assertion, and which promises an Actor of no small ability. *Don Edgardo Colona* appeared in the part of *Richard Duke of Gloster*, and certainly gave a version of the character totally different from that rendered by the two great actors whose rival he aspires, or is presumed, to be. His acting may however require to be seen more of, to be appreciated.

THE LOVED ONE.—As the moon, whether visible or invisible, has power over the tides of the ocean, so the face of the loved one, whether present or absent, controls the tides of the soul.

A DISTINGUISHED WRITER says that heaven is never so fully revealed as in the face of a beautiful woman; he forgets the heart of a good one.



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Le Monde Élegant

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Phonies 1868

Plat 11

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Septembre 1868

Plat 3

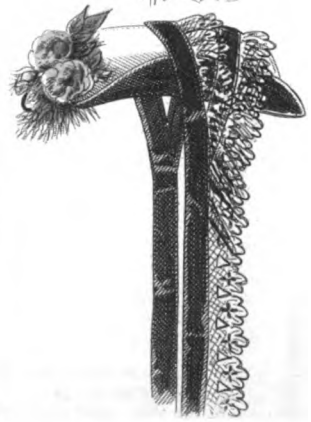
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Plat 5

THE
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No. 538.

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VOL. 45.

Observations

ON LONDON AND PARISIAN FASHIONS.

The beautiful collection of Autumn Costumes that are this month contained in our colored plates, renders it quite unnecessary for us to enter into any lengthened observations, but we will give a few remarks on the general characteristics of the present style.

There is, as we indicated last month, a tendency to the adoption of the close-fitting styles of Paletot or *Casaque*, in place of the short square cut Paletots or Jackets so fashionable last Autumn, and of course this style will be cut a little longer than the short ones worn last season.

The long close-fitting silk *Casaques*, with large flowing pleats at the back, are among the most elegant and striking novelties for the early part of the Autumn; see fig. 2, plate 1, and fig. 2 plate 2.

For velvet however, the looser fitting styles will still be very appropriate, but they must have some striking novelty of style and cut. We give in our present No., a full-sized pattern of the newest and most elegant example of this style, called the Empress. It combines grace and elegance, with a most *distingue* appearance, and is well calculated to display the figure to the best advantage.

Another novelty in Paletots for this Autumn, is the introduction of the *Mousquetaire* sleeves, wide at the wrist like our full-sized pattern; the other style of close-fitting aleeve is however still fashionable.

We must not omit to name the *Fichu-Mantelets*, which will be made in great variety of form; one of the most elegant is that given on plate 2, fig. 3.

In dress skirts, the two styles of trains, and short double skirted Walking Dresses, are still fashionable, and flounces seem gradually coming into favor. Both styles of skirt are of course gored so as to sit plain at front, and have the fullness thrown into the back breadths.

For the double skirted dresses the upper skirts are generally looped up *en panier*, and in various modifications of this style; our plates for the present month contain some elegant novelties.

There is not much change in the form of Dress Bodies. They are generally plain and high, with short round waists. The Polonaise style, with the opening of fronts crossing in a slanting direction, is very fashionable.

One of the newest and richest styles of trimmings for Autumn Dresses, is that shown on the first figure of our first plate. It consists of broad bands of bright colored velvet, contrasting strongly with the pale colored material of the dress.

THE FULL-SIZED PATTERN.

The full-sized pattern which we this month present to our fair subscribers, is the *EMPERESS PALETOT*, and is one of the latest and most elegant novelties of the season. It has been so recently introduced indeed, that we have not had time to give an illustration of it in our colored plate; it will however appear on plate 5 of our November Number.

The pattern consists of the *Front*, marked by one round hole in the centre; the *Side* piece, marked by two holes; the *Back*, indicated by three holes. The side-piece is cut very large, so large indeed that the arm-hole and shoulder pieces are part of it, and the back and front are little more than narrow strips. The back and front are cut rather short, while the side-piece forms a very large point or vandyke at the bottom of skirt: a fish is taken out under the arm, to give a better sit to the armhole.

We have indicated the seam which joins the front to the side-piece, by *two* small cuts near the top, and the seam of the side-piece and back is indicated by *three* small cuts, also near the top.

This Paletot is to be made in black velvet, and trimmed according to taste with lace, *passementerie* or fringe. A very elegant way of trimming it, is to carry a row of rich broad *passementerie* down the seams of the side-piece and at the bottom edge, terminating in a tassel at the point. The bottom edges of back and front, should be trimmed with two rows of the *passementerie*, and a flounce of lace; and if a still richer style of trimming is required, the imitation cape or Pelerine indicated on the shoulders by pricked lines, should be marked by one row of *passementerie* and narrow lace. A bow of silk cord, with long ends and tassels, may be placed in the middle of neck at the back.

The sleeve is of the *Mousquetaire* form, wide at the wrist, with pointed tab to form the cuffs, terminating in loose points and tassels at the back: this tab should be edged with *passementerie*.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes. The lower skirt is of Havannah silk with blue satin stripes. It is trimmed at the bottom by a broad *bias* band of blue velvet. The upper skirt is of plain Havannah silk. The front breadth is cut *en tablier* and trimmed by broad bands of blue velvet, graduated in width and continued up the *corsage* and over the shoulders, forming *bretelles*. The back breadths are caught up in festoons on each side, and fastened by groups of bows and short ends, of blue velvet. The *corsage* is fastened by a row of blue velvet buttons and the chest is crossed by a band of the velvet. The *ceinture* is fastened at the back by bows and long floating ends of the blue velvet. Tight-fitting sleeves, with bands of blue velvet at the wrists.

This very elegant dress is by MADAME FLADRY, 27, *Faubourg Poissonnière*.

CARRIAGE COSTUME.

Fig. 2.—Dress of ruby colored silk, made with a train of moderate length. It is trimmed at the bottom by a narrow double flounce of black silk, scalloped at both edges and bound with silk like the dress. It has a heading formed by a *rouleau* of the ruby silk. Above this is a second double flounce of black silk, bound by ruby colored silk and having a similar *rouleau* in the centre. The Mantelet is of black silk, it is of the *Watteau* form, and is composed of two distinct parts. The back part which is deep and square, is arranged in three pleats in the centre of back; these pleats are headed by a tassel fringe, and by a rich *passementerie*, which forms a square, and is carried over the shoulders, terminating in front, by a similar square (edged with the fringe). The sides of this deep skirt, are carried over the shoulders and terminate at the waist. The whole of this portion of the Mantelet, is edged by a rich *passementerie* trimming. The front part, (which is confined by a waist-band) is composed of two deep pointed *basques*, caught up at the sides, and fastened to the back portion of the Mantelet. The bottom is edged by a deep tassel fringe, and at the wrists pointed cuffs are imitated by the *passementerie*. Hat of black

velvet, trimmed by a rose and light colored feather.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

MORNING WALKING COSTUME.

Fig 3.—*Supon* of striped *mauve* and black Mohair, and short skirt of plain *mauve* silk, caught up at the sides, and entirely without trimming. The Paletot Mantelet is of black velvet. It is cut up at the sides, trimmed all round by three *rouleaux* of black satin, and edged by a broad flounce of Chantilly lace. The upper part of the Paletot is covered by a *Berthé*, which is hollowed out in points at the back, trimmed with the *rouleaux*, and edged by a narrow Chantilly lace. In the centre is placed an *agraffe* and tassel, and two floating ends of broad black ribbon are suspended from underneath the *Berthé*. The neck and wrists are scalloped and trimmed by two of the *rouleaux*, and at the wrists is added a narrow lace edging. Bonnet of white chip, trimmed with black velvet, lace, and roses.

This Costume is from the MAISON DIEULA-FAIT, *boulevard de la Madeleine*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of grey Poplin, trimmed by scarlet velvet arranged *en tablier* at the front sides, and back of skirt. Two of the velvets pass under the waist band (of similar velvet) and are continued up the front of the *corsage*, forming *bretelles*. The upper part of the body is covered by a small pelerine like the dress, and trimmed by the scarlet velvet. At the back of waist are two bows and long floating ends of scarlet ribbon, or velvet. Hat of grey felt, trimmed to match the dress.

This Costume is from the MAISON LEClerc, *Boulevard des Italiens*.

CARRIAGE OR VISITING COSTUME.

Fig. 2.—*Watteau* dress of black *poult de soie*, or silk. The bottom of the skirt is trimmed by a broad flounce of striped *cerise* and black silk, vandyked out and headed by two narrower flounces, graduated in width and having their edges also vandyked. The skirt and body of the *Casaque* are cut in one, and are composed of black *poult de soie*. Starting from the back of the neck are two deep pleats, which are slightly confined at the waist, from whence they fall in broad folds, to the bottom of the skirt, the edge of which is vandyked. This skirt is caught up at each side and fastened

by three buttons of black, or *cerise* silk, and the front of the skirt and *corsage*, is fastened by similar buttons. The sleeves are tight-fitting, and are vandyked at the wrists. Black velvet bonnet, with a full-blown rose at the left side.

This elegant dress is from the MAISON DE PARIS, *boulevard des Capucines*.

MORNING WALKING COSTUME.

Fig. 3.—*Dress à deux jupes*. The lower skirt is of blue silk, trimmed by three *râches* of the same material. The upper skirt is of light Havannah silk, it is entirely without trimming and is caught up at the sides and fastened by bows of black velvet ribbon. The *Pelerine Mantelet* is of black velvet, it is quite round at the back, and the fronts are composed of broad shaped tabs. It is trimmed all round by a quilling of black silk or satin, which passes under the waist-band and is carried over the shoulders and down the back, terminating at the waist. The *ceinture* is fastened at the back with a knot and long floating ends of black ribbon. Hat of Tuscan straw, trimmed by blue velvet, and having an ostrich feather of the same color.

This costume is by MADAME FLADRY, 27, *faubourg Poissonnière*.

PLATE THE THIRD.

BALL TOILETTE.

Fig. 1.—*Dress à deux jupes*, both of white silk. The bottom of the lower skirt is trimmed by a flounce of rich lace, (*Application d'Angleterre*) with a heading of *mauve* ribbon and narrow lace. The bottom of the upper skirt is edged by a similar flounce, but narrower than that on the lower skirt, and headed by a band of *mauve* ribbon. It is caught up at equal distances all round, and fastened by rosettes of *mauve* ribbon. The waist-band is of *mauve* ribbon. The body is concealed by a *sortie du bal*, composed of *guipure* lace, lined with *mauve* silk, and having a hood. It is fastened at the neck by a rosette of *mauve* ribbon, and has tassels of the same color at the front corners. Head-dress of *guipure* lace, with a rose and foliage at the left side.

This simple and elegant Ball Toilette, is by MADAME FLADRY, 27, *Faubourg Poissonnière*.

BALL COSTUME.

Fig. 2.—*Dress à deux jupes*, both made *en train*. The lower skirt is of blue silk; the front of this skirt is trimmed with white

tulle arranged in oblique *bouillons*; and starting near the bottom of the skirt, it is caught up in festoons, between each of which is placed a *bouquet* of roses and foliage. This trimming is carried up to a third from the waist, where it is fastened by single roses between the *bouillons*. The upper skirt is of white *Poult de Soie*: it is made *en tunique*, and is trimmed all round, by a blue silk fringe. The opening of *tunique* is placed slightly at the left side; the upper part forms a large *bouffant*, supported by a band of broad blue ribbon, which terminates at the sides by bows and long floating ends of the ribbon, which is continued up the right side and fastened by a single rose. The *corsage* is of white silk, trimmed by a *berthé* composed of folds of white tulle edged with blue fringe, and having a *bouquet* of roses in front, and a single rose on each shoulder. The sleeves consist of single *bouffants* of white tulle. Head-dress of full blown roses.

This costume is by MADAME RABOIN, 67, *rue neuve des petits Champs*.

BALL TOILETTE.

Fig. 3.—This dress is composed of an under skirt of white silk, and of a train and *tablier* of pink silk. The bottom of the under skirt is trimmed by a flounce of white lace, above which is a *bouillon* of white silk, with a band of pink ribbon on each side of it, the whole headed by a narrow white lace. The pink silk train and *tablier* are edged all round by a narrow white lace. The bottom of *tablier* forms broad ends, which are crossed over the sides of the train, and fastened at the back of waist. The body is of pink silk, it is cut square, and edged by the narrow lace. The front is trimmed by a broad tab of pink silk, edged by the narrow white lace, and studded with fancy gilt buttons.

This dress is by MADAME FROST, 51, *rue de Lafayette*.

PLATE THE FOURTH.

MORNING WALKING COSTUME.

Fig. 1.—*Dress à deux jupes*. The under skirt is of bright blue silk, trimmed at the bottom by three rows of black gimp. The upper skirt is of light Havannah silk, it is rather short in front, and is cut up at the sides, and the openings and bottom of skirt are trimmed with black gimp. The bottom of the skirt is also edged by black silk fringe. The skirt is hollowed out, above the side openings and at the middle of back, where it is caught up and fastened by bows and long

floating ends of black velvet ribbon : and the under skirt is seen through these oblong openings, which are edged by the black gimp. The Paletot is of black velvet, trimmed with gimp like that on the upper skirt. It has large open sleeves *à la Juive*, lined with blue silk, and trimmed with gimp and fringe. The arm-holes are trimmed by bands of gimp, with a button and tuft of fringe in the centre of each band, and a similar button and tuft of fringe is placed at the back of the Paletot. Bonnet of white *crêpe* trimmed with blue velvet.

This Costume is from the FABRIQUE LYONNAISE, *rue Scribe*.

COSTUME FOR HOME.

Fig. 2.—Dress *à deux jupes* of *mauve* silk. The lower skirt is entirely without trimming. The upper skirt and body *à la Polonaise*, are trimmed all round, by a *bias* band of the silk, on each edge of which is a *rouleau* of *mauve* satin. The bottom of the skirt is trimmed by a *gauffred* flounce of the silk, and the sleeves which are tight-fitting, are trimmed like the dress. At the right side (suspended from the waist) is an *aumonière* or fancy bag of silk, trimmed like the dress, and having three tassels of floss silk.

This Costume is from MAISON DU LOUVRE, *rue St. Honoré*.

COSTUME FOR HOME.

Fig. 3.—Dress of pale grey silk made *en train*. The bottom of the skirt is scalloped out and bound with crimson velvet. The back part of the skirt is trimmed by rows of black *guipure* lace insertion, which start from between each scallop, and are carried up to the waist. The front of the skirt is trimmed near the bottom by a deep fringe of black silk, (each cord of which is terminated by a jet bead) headed by the *guipure* insertion, four rows of which cross the upper part near the waist. The body is partly covered by a square *casaque à basques*, of crimson velvet. The *basques* are shortened at the sides, and are edged by a fringe similar to that on the skirt, and trimmed by *guipure* insertion. The sleeves are tight-fitting and are trimmed at equal distances by horizontal bands of the *guipure*; they have deep cuffs of crimson velvet.

This Costume is from the MAISON GAGELIN, *rue de Richelieu*.

PLATE THE FIFTH.

No. 1 is a HAT, entirely covered by black ostrich feathers. In front is a rosette of

scarlet ribbon, with two Paroquet feathers, and at the left side a group of black satin bows. Strings of black satin ribbon. This hat is by MADAME MARA, 11, *Faubourg St. Honoré*.

No. 2 is a BONNET of white Terry velvet, trimmed by *râches* of Sea green silk. In front is a *bouquet* of violet-colored *Marguerites* on a black lace rosette, and at the back, is a double frill of black lace, which is continued down the sides, forming *brides*. There are also strings of green ribbon to fasten under the *chignon*. This bonnet is by MESDAMES BRIE ET GEOFRIN, *rue de Richelieu*.

No. 3 is a HEAD-DRESS of embroidered muslin, trimmed by violet-colored roses and ribbon, and *Valenciennes* lace. It is from MAISON LESIRE, *Boulevard des Capucines*.

No. 4 is a BONNET of black satin, arranged in large puffings covered by *tulle* of the same color. The front is edged by narrow black lace, and trimmed by a large yellow rose, and group of buds, and also by two red roses, and one of a paler shade having a long spray, which is fastened to the black lace of which the *brides* are composed, and which crosses the back of the bonnet. There are strings of black satin ribbon to fasten at the back. This bonnet is by MADAME FELICIE PACHE, *rue de Richelieu*.

No. 5 is a HAT of bright blue velvet, trimmed with tea-roses, buds and foliage, and a long spray at the back. It is designed by MADAME HORTENSE CHEVILLET, *rue Lafitte*.

No. 6 is a HAT of the *Casquette* form, composed of blue velvet; the sides are of white terry velvet. It is trimmed in front by a plume of blue ostrich feathers, dotted with gold, and by an *aigrette* of white feather. The top of the Hat is crossed by a *Fanchon* of black lace, which is continued down the sides, forming *brides*, and there are strings of blue velvet ribbon to fasten under the *chignon*. It is by MESDAMES BRIE ET GEOFRIN, *rue de Richelieu*.

No. 7 is a round HAT of black velvet, trimmed with lace and having at the left side a group of bows with long floating ends of black ribbon; and in front, a *bouquet* of moss roses with buds and foliage; the long sprays of which, are carried round to the back of the hat. It is by MADAME FELICIE PACHE, *rue de Richelieu*.

No. 8 is a BONNET of white Terry velvet, trimmed in front by a *bouquet*, composed of a large full-blown rose, with buds and foliage, and bunches of white and black grapes.

At the back is a frill of black spotted *tulle* with an edging, and this is continued down the sides, forming *brides*, which fasten under the chin, by bows of white ribbon. This Bonnet is designed by NADAME JENNY NAVARRE, *Boulevard de Italiens*.

No. 9 is a *Casquette* HAT, of black velvet and lace. It is trimmed in front by a scarlet feather, and at the sides, by a rosette of black satin ribbon. It has a fall of black spotted *tulle* at the back. This Hat is by MADAME ESTHER, *rue de Richelieu*.

No. 10 is a *Evening* HEAD-DRESS, composed of white lace, and trimmed by a full blown rose with buds and foliage, and also by three bunches of long grass, and having strings of pink satin ribbon. It is from the MAISON COLBERT.

No. 11 is a round HAT, entirely covered by rows of narrow black lace. It is trimmed at the left side by a bunch of roses and foliage, and at the back by a group of bows and ends of black satin ribbon. The *brides* are of black spotted *tulle*, and are fastened under the chin by a rosette of black lace. It is by MADAME JENNY NAVARRE.

No. 12 is a BONNET of black velvet, trimmed in front by a black ostrich feather, and by two rosettes of narrow scarlet velvet and having a white *aigrette*. At the back is a small group of black satin bows and a double fall of black lace, which is continued down the sides, forming *brides*, to fasten under the chin with a rosette of black satin ribbon. There are strings of narrow black ribbon to fasten under the *chignon*. This Bonnet is by MADAME MARIE BOIREAU, *Boulevard Montmartre*.

WHERE ARE THEY?

A STORY OF A WEDDING.

CHAPTER THE FIRST.

I, John Trevor, solicitor, was twenty-seven years ago requested to officiate as "best man" to my very dear old friend, Frank Gordon Gower. We were old school-companions, and college-chums, and a still more interesting fact was, that I was the sole confidant of Frank's love secrets and troubles. But these, however important to the bridegroom elect, and myself, as reasons why I should be best man, were trivial indeed compared to the qualifications discovered by the fair bride. It was Maud Elliot who decided that I was the proper person, and her judgement was based on the following facts.—

Firstly, I was unmarried. Secondly, I was disengaged. Thirdly, I had blue eyes. Fourthly, my moustache was unexceptionable. Fifthly, I could make a good speech. (She had never heard me.) Sixthly, (merely reason thrown into the bargain, not at all a likely to influence Maud or her bridesmaids,) I had a thousand a year. Seventhly, (also a reason thrown into the bargain,) I was considered to be a marrying man, having a poetical way of speaking to young ladies, of domestic bliss and the contrasting misery of a bachelor's life. It is astonishing how many "fast" and "blue" young ladies are by such conversations converted into fireside Phillises, and hearthstone angels. It is a pity too, that generally speaking marriage re-converts them. But I digress.

I wish to take you, dear reader, (unless you have already travelled through a three volume novel to day,) into the drawing room of 15, Blank Square, London, W. which was the residence of the bride's father. The time is nine in the evening, the very evening before the wedding day. The company were assembled as follows. George Elliot, Esquire, stately and erect, with a double gold eye-glass, occupying the principal arm-chair. Opposite him, engaged in some intricate piece of fancy work,—whose design must have been invented to beguile the loneliness of the ark by Mrs. Shem, Ham, or Japhet,—Miss Mary Elliot, spinster, reposed her spare figure in a high-backed chair. She had become housekeeper to her brother on the early death of his young wife. In the shadowed recess of a curtained window, were seated the "happy pair," conversing in a low tone, with occasional glances moonwards, and from time to time scraps of poetry repeated by Frank, found their way into the room. It must have been poetry, for I distinctly heard such words as "stars," "flowers," "heart," "ever," etc., and no man in his senses introduces such words into every day conversation. I, myself with all my qualifications, six feet of height, blue eyes, fine moustache, and bachelorhood, was agreeably quartered on a couch with four fair young bride-maids, at different points of the compass, each one trying to save each other and Mr. Trevor, the trouble of talking.

The various occupations were at length interrupted by Mr. Elliot, calling his daughter and Frank from their retirement into the fuller light of the room.

"Now ladies and gentlemen," said the papa, "How about to-morrow? Are your preparations completed?"

"Oh quite," (rendered as a chorus of female voices.)

"The only thing unsettled, papa," said Maud, "is the time we are to meet Frank and Mr. Trevor at Church."

"Meet Frank at Church?" Is not Frank coming here for you?"

"Oh no, papa"—"Oh no! Mr. Elliott.— (Chorus of females.)

"Then, wrathfully exclaimed Mr. Elliott," "if he cannot come for you, he cannot have you."

"But, papa," pleaded poor Maud, "he will meet us at the church, like every body does."

(Chorus of female voices,— "Oh yes, like every body does."

"I tell you,"—said Mr. Elliot,—

"Oh dear!" sighed Miss Mary Elliot, spinster.

"I tell you" continued Mr. Elliot, "if Frank cannot come here tomorrow, come straight to 15, Blank Square, and take you on his arm to Church, he cannot have you at all. If you are not worth coming to fetch, you are not worth having. My daughter shall go half way to meet no man, not even,"—

Mr. Elliot could not think of any one magnificent enough to mention by way of comparison, so he turned fiercely to Frank, and concluded his sentence with; "Not even you, Mr. Gower." Frank bowed. "I quite agree with you, Mr. Elliot," he answered gravely, and I will certainly come for Maud myself. Excuse us for a few moments, and I shall soon convince her how right you are." So saying, he led Miss Elliot back to the curtained recess aforementioned, and did not emerge thence until after numerous solos, duetts, trios, and quartettes, had been efficiently rendered by the bridemaids elect, and I had risen to take my leave. Apparently he had convinced her, for there was a peculiarly intelligent look in Miss Elliot's eyes, and Frank laid a marked emphasis on his parting words. "Good night then Maud, until I come tomorrow, and fetch you."

CHAPTER THE SECOND.

I believe I may say that on the morning of Frank Gordon Gower's wedding, I came out thoroughly as regarded personal appearance. My six feet of height was arrayed according to the dictates of the most fashionable tailors, my hair was dressed with the incomparable Macassar, my moustache was duly cared for, my hands were incased in unimpeachable, peach coloured kids, my tie was faultless, in fact, my whole appear-

ance, as testified by my landlady and her daughter, who had darted forward to open the cab-door, was perfection.

On reaching 15, Blank Square, I found I was not the first arrival. A fat aunt, in ruby velvet, and a point lace cap, was keeping guard over a diamond bracelet, in an open morocco case. On my introduction to "Mrs. Henry Elliot, my late brother's widow," by my host, she glanced at me, as though I had sinister intentions respecting said diamond bracelet in open morocco case, but confidence increased with acquaintance, and she finally so far relaxed her suspicions as to ask my opinion concerning said diamond bracelet, and to question me further as to whether her niece the bride, would be likely to entertain the lively feelings of gratitude, which said diamond bracelet in open morocco case, should call forth in any breast not actually inhuman. I was prevented from replying, by the entrance of the four fair bridemaids, in blue crape, and white roses, looking as fair as bridemaids only can look. I always think, treasonable as it may be, that for the general company, the bridemaids have the greatest charm. They are not actually obliged to weep, unless they have been on terms of great intimacy with the bride, and even then the departure of the happy pair dries all tears, and the charming young beings only remember that a wedding breakfast is ordained for flirtation. Of course these four young creatures in blue crape and roses, were under my particular care for that day, and a feeling of chivalrous devotion dawned in my mind when I gazed upon them. Fragile beings! so unfit, (by reason of the blue crape and roses) to battle with the world, while I, in more substantial garments, and additional height, seemed called upon to protect them. I felt I could put a whole host of beades and pew-openers to flight, had they ventured to stand in the way of, or refuse any number of cushions and hassocks to my four fair charges.

"And where" enquired Mrs. Henry Elliot "is the bride?"

"Oh," chimed in the chorus, "we have left her at her own request. She will not come down till Mr. Gower comes."

"Half-an-hour yet then," I remarked, consulting my watch."

"Oh dear," sighed Miss Mary Elliot, spinster, "I hope he won't be late."

"Late indeed!" snorted Mr. Elliot, "I should like to know what bridegroom is ever late."

"Late indeed!" chimed in the chorus,

"who would be late in coming for dear Maud?"

"Who indeed?" (General chorus of friends and relations.)

There was a goodly gathering in the large drawing room at 15, Blank Square. Uncles, aunts, cousins, and friends old and young, grave and gay. I was introduced to more people than I could remember. Beings, by reason of their attire as fragile as my four fair charges, came fluttering around me, but I was true to my self-imposed task. I was for that one day only, to love and cherish these beings in blue crape and white roses, and I did so.

So in gay conversation the half-hour passed, and I was momentarily expecting the bridegroom.

Fifteen minutes more sped by on gayest wing, but he came not; another fifteen, and I became serious.

"Oh, dear!" sighed Miss Mary Elliot, spinster.

"How strange!" remarked Mrs. Henry Elliot, widow.

"Where can he be?" (Chorus of friends and relations.)

"It's a great deal too bad," (chorus of female voices.)

Mr. Elliot came quietly up to me, took me aside, and whispered, "if he does not come soon, I shall go and look for him."

"Let us go at once," was my reply. We chose our moment, and left the room. No. 35, in the same square, was Frank's home, or rather his rooms. We found on enquiry that Mr. Gower had left three quarters of an hour before. "Will you walk up sir?" enquired the landlady, who knew me. I ran hastily up to the drawing room floor. On entering the room, the first thing that took my eyes, was the elegant wedding suit which Frank had ordered for his adornment on that day. There it lay half unfolded on a couch; it had evidently never been worn. Thunder-struck, I went into his dressing room. Every where scattered about where the signs of a hasty toilet, and from being well acquainted with his wardrobe, I became aware that wherever he was, he had on a light morning suit. "Where can he be?" Mr. Elliot followed me up stairs with this unanswerable question on his lips. He also remarked the wedding clothes, the sight of which greatly exasperated him.

"Does he think he can play with me," he said drawing himself up to his fullest height.

"Oh! sir," exclaimed his own footman running in, "please sir come home. Miss

Maud's NOWHERE."

"What?" exclaimed the agitated man.

"We can't find Miss Maud, sir," continued James. "Miss Elliot went up to look for her, and her room was empty, sir!"

"Mr. Trevor," said the old man, turning to me, "what does it all mean?"

"My dear sir," I replied, "come home, they may be there by this time."

He took my arm, and we retraced our steps to 15, Blank Square. There was a scene. The four fair bridesmaids had fainted; other fragile beings were extended on all available couches; uncles, aunts, cousins, and friends sobbed hysterically, and over all the fat aunt glared and glowered, and clutched the diamond bracelet in the open morocco case to her ruby velvet bosom. Miss Mary Elliot, spinster, stood wringing her hands, and sighing "Oh! dear."

Mr. Elliot led the way to his daughter's room, where he was followed by the whole group of bridesmaids, friends and relations. There also lay the bride's wedding dress, and all the pretty paraphernalia suited to the occasion, from the white satin boots to the mystic wreath and veil.

"She must have gone out in her white cambric morning dress, oh dear! oh dear!" sighed Miss Mary Elliot, spinster.

"And in her black lace mantle!" sobbed one fair bridesmaid.

"And her white crape bonnet!" sobbed the second.

"And without her ear-rings!" sobbed a third.

"And without her vinaigrette!" sobbed a fourth.

"And without a bracelet!" groaned the fat aunt.

"And without an umbrella!" groaned a solemn uncle.

"And without anything!" (Chorus of friends and relations.)

At that moment a cab stopped at the door, and by the time we were all safely back in the drawing room, footsteps were heard ascending the stairs.

"Oh! dear!" sighed Miss Mary Elliot, spinster.

"Oh! dear!!!" (Full chorus of assembled voices.)

The door opened, Frank Gordon Gower entered in a light morning suit, on his arm a blushing young lady in a white cambric dress, trimmed with valenciennes lace, a black lace mantle, and a white crape bonnet. The left hand, ungloved, showed a bright golden token, which forebade us to call her

"Miss Maud Elliot" any more.

"Oh Maud," said her father.

"Oh dear!" sighed Miss Mary Elliot, spinster.

"Oh! Maud, darling," said the four fair beings.

"Oh! Maud, dearest," said the other fragile beings.

"Oh! Maud," said the Friends and Relations.

Frank led his wife to her father, and bowing, said, "Mr. Elliot, forgive me if I have too scrupulously obeyed your wishes. You said I must come and fetch Maud, and I did so." Mr. Elliot smiled and kissed his daughter's upturned face, while Frank turned to the assembled guests, saying,—

"Ladies and gentlemen, I think I have proved that my wife is both worth fetching and having.—Have I not?"—I protected the four fair beings at the breakfast table, instead of the altar, which was quite as agreeable.

The Theatres.

DRURY LANE.

This popular little Theatre commenced its Winter Season on the 26th ultimo, with a new Drama entitled "*King o' Scots in London*," being a dramatic version of "*The Fortunes of Nigel*," by Mr. Andrew Halliday, who has preserved and carefully brought out all the chief incidents in this favorite Novel of Sir Walter Scott's. It is unnecessary to say that Mr. Phelps, (who acts the two characters, the *King* and *Trapbois*.) was as efficient as ever, and thoroughly at home in both these opposite parts. The scenery is well got up, and has an especial interest in itself, as it gives a true representation of various parts of London in the Olden time.

PRINCESS'S.

Mr. Boucicault's highly successful new Drama "*After Dark*," continues to attract as much as ever, and if possible it increases in popularity. The house is nightly crowded, and we may positively predict, that it will be long before we have to record any change in the bill of fare. The performances commence, and terminate, with some popular and amusing Farces.

LYCEUM.

Here the performances of the new American Actor, Mr. Fairclough, nightly increase in popularity. On his first appearance Mr. Fairclough scarcely did justice to his own powers, but he has now become accustomed to his audiences and is rapidly becoming a standard favorite as a Shakespearean actor. His rendering of *Hamlet* is full of grace and pathos. He has also appeared as Othello, with immense success, and has proved himself a worthy delineator of the Heroes of our great English Dramatist and Poet.

NEW HOLBORN THEATRE.

This very popular little theatre re-opened for the Winter Season on the 5th ult. under the management of Miss Fanny Josephs, with a new and original Drama from the well known pen of Mr. H. J. Byron, entitled "*Blow for Blow*." It consists of a Prologue and three Acts, and is throughout so full of interesting scenes and situations, that the audience is kept in a constant state of excitement. It was thoroughly well received and the constant plaudits and demands for the leading performers, proved that the piece was a decided success. It

is full of stirring adventures, and is admirably put upon the stage. We add a brief outline of the plot. A forgery has been committed by one *Yorick Craddock*, upon Captain Jackson. *John Drummond*, Craddock's Clerk, a rejected suitor of his daughter, publishes Craddock's crime on the very day of *Mildred's* intended marriage with a rich young heir to a Baronetcy, *Lieut. Linden*. *Mildred* dies soon after, and *Linden* marries again. *John Drummond* then induces *Alice, Mildred's* twin sister, to believe that *Linden* had treated her harshly during her married life: and she is persuaded to personate her dead sister, and as such, introduces herself to the newly married couple, whose happiness is thus cruelly destroyed. *Sir Harry's* suspicions are however aroused, and *Alice*, hearing from the lips of *Lady Linden* of her husband's devotion to the memory of his first wife, turns against *Drummond*, and the story ends with his punishment, and the restoration to happiness, of *Lord* and *Lady Linden*. The various characters in this clever Drama, are admirably acted. *Miss Lydia Foote*, *Miss J. Rignolds*, *Messrs. G. Honey*, *Mr. W. Cowper*, and *Mr. Henry Haynes*, are new introductions here, and all proved themselves worthy additions to the company. Another feature of the present season, is the production of a new Burlesque Extravaganza, by *Mr. H. Byron*, entitled *Lucrezia Borgia*. Our space will not allow of our giving a detailed account of it in the present number.

STRAND.

Here we have to record the continued success of the last new Burlesque "*The Field of the Cloth of Gold*," which is filling the house to overflowing, every night, and which is replete with brilliant puns, and an infinite variety of songs and dances; and in which *Mr. Thorne* displays his ability and agility, to the greatest advantage. *Mr. D. James's* personation of *Francis I.*, is admirable, and indeed the whole performance is unexceptionally good in every particular, and with the very clever new Farce, by *Frederic Hay*, entitled *Beautiful for Ever*, will be the standing Programme for months to come.

THE NEW QUEEN'S.

Here *Mr. H. J. Byron's* Drama "*The Lancashire Lass*" maintains all the popularity it deserves, from the admirable manner in which it is written, and the great ability with which the various characters are rendered. It also possesses an originality and freshness of subject, which give it an additional charm. A new and sparkling *petite* Farce, entitled "*Tomkins the Troubadour*" has been brought out, and is nightly received with shouts of laughter. It scarcely has any actual plot, but consists of a succession of pungent jokes, and is extremely well acted by the *Misses Montague* and *Latilla*, and by *Mr. Lionel Brough*, who personates a street minstrel *Tomkins*, who is continually going about in search of some object which he cannot succeed in discovering, and at last gets perfectly hoarse in the pursuit of his enquiries. The amusing trifle is taken from a French sketch.

NEW ROYALTY.

We have much pleasure in reporting the commencement of the Autumn Season, at this pretty little Theatre. The performances commenced with the amusing little piece entitled *Married Daughters*, which was followed by the most popular burlesque of modern times—"Black Eyed Susan." *Miss Oliver's* clever impersonation of the black eyed heroine is as bewitching as ever, and the public never seems to tire of her song of "Pretty Susan." *Mr. Burnand's* new Burlesque, is highly amusing, and is so admirably put upon the stage, and so well supported by the company, that it cannot fail to have a long run.

MIDNIGHT.—At midnight the blue sky bends over us, dewy and soft, and radiant with innumerable stars, like the inverted bell of some great blue flower, sprinkled with golden dust and breathing fragrance.



Publ. 1868

Paris

Le Monde Éléphant

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October 1869

Plate 2

Le Monde Élegant

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October 1868

Plate 21

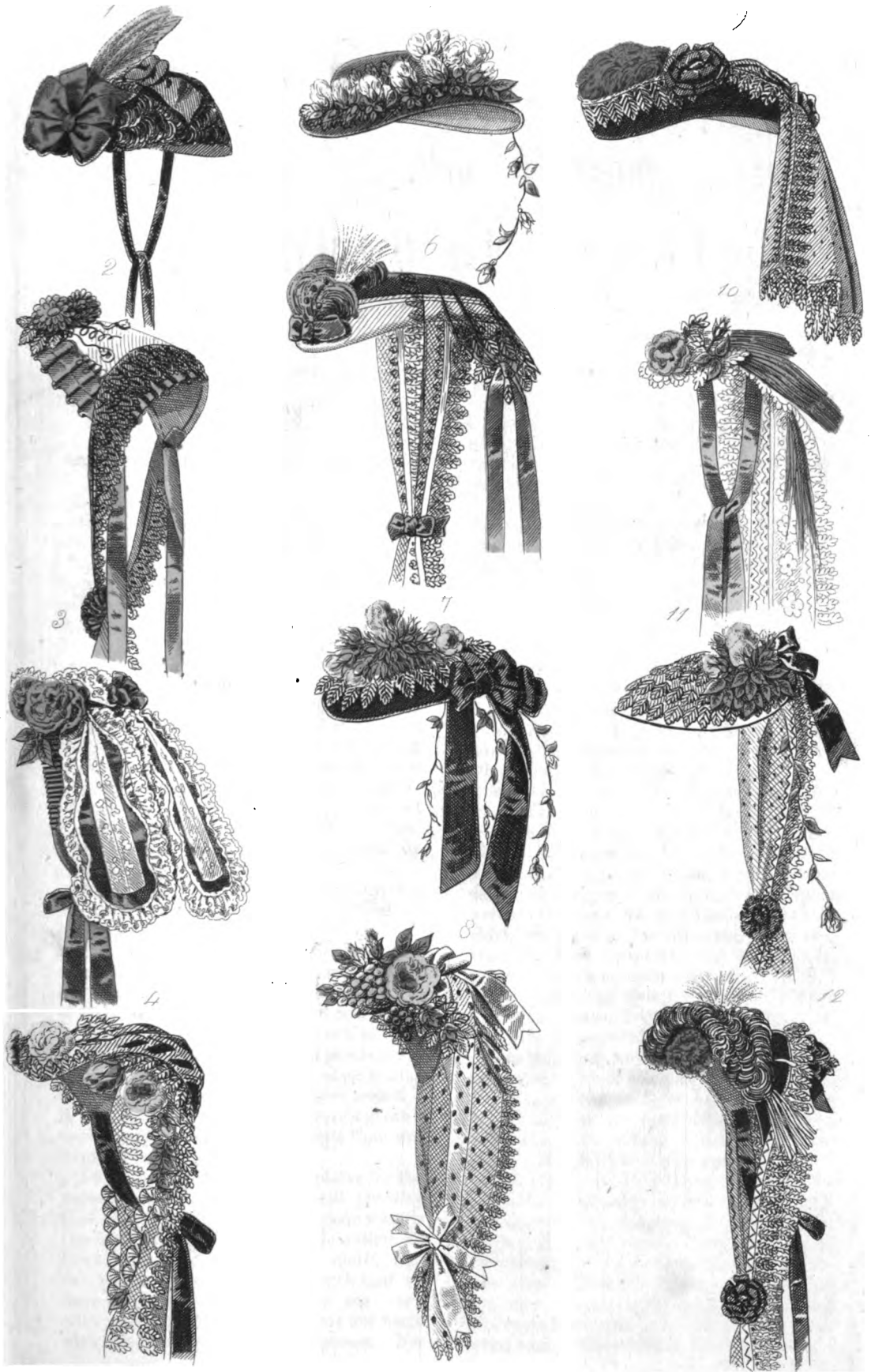
The World of Elegance



Cobden 1868

Plate 11

Le Monde Elegant



Plaque 12/15

Plaque 15

Le Monde Élegant

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 539.

NOVEMBER, 1868.

VOL. 45.

Observations

OF
LONDON AND PARISIAN FASHIONS.

In continuing our Observations on the most fashionable Costumes for the ensuing season, we may first remark that the tight-fitting styles of *Casaque* or *Paletot* are being worn much longer than they have been for some years past: many indeed being made so long, as to supply the place of the upper dress skirt. Where however the dress is made with double skirt, we may say as a rule, that the *Casaque* or *Paletot* is made short. In other instances, where the dress skirts are flounced or trimmed at the bottom, a medium degree of length is then most suitable for the *Casaque*. When the dress is made à deux jupes and very elaborately trimmed *en panier*, then short square cut Jackets or the various styles of *Fichu Mantelets*, made in black velvet, are the most appropriate.

To give a general idea, we may say that the form of the *Casaque*, *Paletot*, *Fichu*, or *Mantelet*, now all depends upon the style and trimming of the dress with which it is to be worn, and must be in harmony with it. It is this that gives us such a variety of form in these out door garments. This is a subject that has hardly been studied before, and it shows what great progress has been made in Fashion and in taste during the last few years. For the above reason it is now necessary for Ladies to have a greater variety of these out door garments than was formerly sufficient.

In glancing at our colored plates for the present month, our readers will perceive that the favorite style for out door wear is the tight-fitting *Casaque*, made either in black velvet or light colored cloth, and subject to those changes in length that we have explained above. Many are worn with waist-belt outside, and some are made with the fronts opening *en Polonoise*. For

black velvet, the most fashionable trimming is a combination of lace, *passementerie*, and narrow fringe; while the cloth ones may be trimmed with black *guipure lace*, or with narrow bias bands or *rouleaux* of silk or satin.

The next style we have to name is the *Paletot-Mantelet* of black velvet, cut like a very short square cut *Paletot*, with the addition of long *Mantelet* ends in front: these are generally trimmed with black lace, and an opening is often imitated up the back, as shown on fig. 3 of plate 1.

The black velvet *Pelerine Mantelets* as shown on fig. 2 of Plate 2, are very novel in style and well suited for the earlier part of the Autumn season.

The style of Dresses and Dress skirts now varies according to the occasion for which they will be worn.

For the Carriage, for Morning calls, for Home Costume, or for the Afternoon Promenade, skirts are made with trains. For the Morning Promenade the short dresses are worn, and are generally made with double skirts, the upper skirt being looped up *en panier*. Of course we need hardly say that all skirts are gored at the front and sides, and that the back breadths may be either in pleats or gored according to taste.

The prevailing style for all sleeves is the close-fitting form. For some *Paletots* however, the wide *Mousquetaire* style is appropriate.

The principal novelty in dress bodies is shown on fig. 1 of plate 2. It consists of a plain high body of light colored silk, over which is worn an open *Watteau* body of bright or dark colored silk like the dress skirt. We give the pattern of this body.

For Ball or Evening *Toilettes*, Dresses are generally made with double skirts, the upper skirts being caught up in various ways, or looped up *en Panier*. Lace, either black or white, and *rouleaux* or pipings of satin, are very fashionable trimmings. Flowers are now but sparingly used, and in some *Toilettes* there are even no flowers whatever, except those used in the head-dress.

THE FULL-SIZED PATTERNS.

We now present our readers with Two full-sized patterns.

The *first* is one of the PANIER STYLE OF UPPER SKIRT, as shown on the third figure of our second plate. We of course give the half skirt only, which consists of four pieces, viz.—the front, the back, and the two side breadths. All these pieces will require lengthening about 7 inches equally all round the bottom, or if it were worn as an ordinary plain upper skirt, without being looped up *en panier*, it would do without any lengthening whatever. We have marked the pieces of this pattern by round holes in the centre; the front having one hole, the first side breadth two holes, the second side breadth three holes, and the back four holes. The making up will be found very easy, the seam nearest the front being marked by one cut near the waist, the seam between the two side breadths by two cuts, and the seam next to the back by three cuts.

The *second* pattern is an OPEN WATTEAU BODY, to be worn over another dress in the style shown by fig. 1 of plate 2. This pattern consists of back, side-piece, and front: any tight-fitting sleeve will be suitable for it.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING WALKING COSTUME.

Fig. 1.—Dress of *mauve* silk, the skirt is trimmed at the bottom by four *bias* bands of silk like the dress. The Paletot is of light brown cloth. It is edged all round and up the front openings, by a double *bias* band of silk of the same color. It is pleated in at the back, and fastened by a cord and tassels round the waist. The upper part is covered by four capes graduating in size and laid over each other. All these capes are edged by a double *bias* band of silk, and they fasten at the neck by small cord and tassels. The sleeves which are very deep, are of the Sultan form, are cut up at the back, and edged by a single band of silk, and in each point is placed a tassell. Hat of black velvet and lace, trimmed by a scarlet feather, and having a fall of spotted *tulle* at the back.

This Costume is from the MAISON BOUDET, Boulevard de la Madeleine.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress à *deux jupes*. The under skirt is of sky-blue silk, and is entirely without trimming. The upper skirt is of grey silk, edged by four narrow *bias* bands of sky-blue silk (like the under skirt). It is slightly rounded both at the back and in front, and is caught up *en panier* at the sides, and fastened by rosettes of sky-blue ribbon. The Fichú à la *Maris Antoinette*, is of black vel-

vet. The ends are rounded, and the Fichú is edged by a double pleating of sky-blue silk, which is crossed at equal distances by loops of black velvet ribbon. Hat of grey felt, trimmed by sky-blue velvet, and having long ends of black *tulle* at the back.

This Costume is from the MAGAZIN DU PETIT CHERUBIN, 16, rue Caumartin.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress à *deux jupes*, of Bismark silk. The bottom of the lower skirt is trimmed by a *gaufré* flounce of the same silk, with a heading of black *passenterie*. The bottom or edge of upper skirt is cut up in pointed tabs, which are edged with narrow black fringe. The *panier* part of this skirt (of which we give the full-sized pattern) is edged at bottom by the narrow black fringe: it is caught up at the sides, and fastened near the waist by bows and pointed ends of the silk, edged by a narrow black silk fringe. The short square cut *Paletot* is of black velvet: it is edged all round by a flounce of black lace with a narrow heading of *passenterie*, and a double row of this trimming is carried up the centre of back, to represent an opening, the edges of which are fastened together by groups of bows of black satin ribbon. Starting from under this simulated opening, are two broad, pointed tabs of black velvet, the ends of which are trimmed by black lace. The sleeves are trimmed at the arm-holes and wrists by frills of black lace, those at back of the wrists, being arranged so as to represent deep openings. Bonnet of black lace, trimmed by full-blown roses, buds, and foliage.

This Costume is by M^{ME}. EDMÉ PARIS, boulevard de la Madeleine.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à la *Princesse*, of Ruby-colored silk. The skirt is entirely without trimming, and is fastened up the front by a row of large buttons of silver or pearl, continuing up the lower part of the body. This body or *corsage*, consists of two parts; the under body of grey silk, which is plain, and high, closing to the neck, and is trimmed by narrow black lace up the fronts, round the neck, and on the top of shoulders. The upper *corsage* is of ruby silk like the skirt, and is of the open *Watteau* form, we give the full-sized pattern with our present Number. It is edged all round the top, by narrow black lace. The sleeves which are of ruby-colored silk, are tight-fitting, and are cut

open round the arm-holes and wrists, showing the grey silk through. They are trimmed by narrow black lace.

This elegant toilette is designed by MADAME PROST, 51, *rue de Lafayette*.

AFTERNOON PROMENADE OR CARRIAGE
COSTUME.

Fig. 2.—Dress of pale Havannah silk with a train of moderate length. The skirt is trimmed at equal distances all round, by large bows with floating ends, of black silk, the floating ends being edged by a fringe of black silk cord, each cord terminated by a jet bead. The *Mantelet* is of the same form as the full-sized pattern given with our July Number; it is a sort of *Pelerine*, with long Mantle ends in front; in this instance a pointed hood is added. It is composed of black velvet, and is edged all round, by fringe similar to that on the skirt. Above this fringe are placed two rows of narrow black gimp studded by jet beads, the whole being headed by a third row of gimp which is *filé*. The centre of the hood is similarly trimmed, and at the point is placed a long tassel of silk and *passementerie*. Just under the point of the hood, the *Pelerine* is gathered up at back, by a large black silk bow with long floating ends, the bottom edges of which are trimmed by the fringe as before described. Bonnet of white lace, trimmed with blue velvet, and having a full-blown rose at the left side.

This Costume is from the MAISON PARIS, *boulevard des Capucines*.

MORNING WALKING COSTUME.

Fig. 3.—Dress of violet-colored silk. The skirt is entirely without trimming. The *Casaque* is of grey cloth, the front crosses over and fastens *à la Redingote*. It is trimmed up the openings, round the neck, arm-holes, and bottom edge, by a black *guipure* lace put on flat; that on the bottom edge being very wide. The *Casaque* is fastened in at the waist, by a *ceinture* of black velvet ribbon, with long floating ends, which are placed at the left side. These ends are also edged at bottom by the *guipure* lace. Hat of black velvet, with an ostrich feather of the same color, fastened with a small rare bird.

This Costume is from the MAISON ADOLPHE, *Boulevard des Italiens*.

PLATE THE THIRD

BALL COSTUME.

Fig. 1.—Dress *à deux jupes*. The under skirt is of rose-colored silk. It is trimmed all round the bottom, by a flounce of black

lace, headed by a *rûche* of rose-colored silk. The upper skirt is of black spotted *tulle* edged by a flounce and *rûchings* similar to that on the under skirt, excepting that the flounce is narrower. It is caught up at the sides and fastened by fan shaped bows with *gaufréd* ends, of rose-colored ribbon. The *corsage* (which is of rose-colored silk) is partially covered by a sort of *Canezou* of black spotted *tulle* edged by black lace. The top trimmed by a *rûche* of rose-colored silk, above which appears the chemisette of white book muslin. the sleeves are composed of single *bouffants* of the white muslin. *Ceinture* of rose-colored ribbon, fastened at the back, by a fan shaped bow, with two loops and long *gaufréd* ends of similar ribbon. Head-dress of full-blown roses.

This elegant ball *toilette* is by MADAME RABOIN, 67, *rue neuve des petits Champs*.

BALL COSTUME.

Fig. 2.—Dress *à deux jupes*. The lower skirt is of white silk; it is entirely without trimming. The sides and back of the upper skirt are composed of sky-blue silk, cut in three deep points and trimmed by a flounce of white lace (*Application d'Angleterre*), headed by a *bias* band of blue silk with narrow edging of white lace, above which are placed at equal distances three rows of white lace insertion. The front portion of the skirt is composed of a *tablier* of white silk, cut pointed, to correspond with the sides and back of the skirt, and trimmed all round by a flounce of white lace headed by the *bias* band of blue silk. The centre of this *tablier* is also trimmed with sprays of Ivy and red berries extending up to the waist. The *corsage* is of sky-blue silk, it is trimmed by a pointed *bertha*, edged with white lace and headed by a *bias* band of the blue silk. In the centre of this *bertha* is placed a bunch of the red berries and foliage, to correspond with the trimming on the *tablier*. The sleeves consist of single *bouffants* of white *tulle*. Head-dress formed of sprays of red berries and foliage.

This Costume is by the MADAME BREANT-CASTEL, 28, *rue neuve des Petits Champs*.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*. The lower skirt is of white silk, it is trimmed at the bottom by a flounce of rich white lace, headed by a *rûche* of jonquil colored silk, on which are placed at intervals, small *bouquets* of eglantine with scarlet leaves. The upper skirt is of jonquil colored silk; the front is cut to form a short, square *tunique*, which extends about half-way down the under

skirt, and is edged by a narrow quilling and by four *rouleaux*, of the jonquil silk. The back of this skirt is cut *en train*, and it is caught up at each sides of the square *tunic*, and fastened by bouquets of eglantine, with scarlet leaves. The sides and back of this skirt are edged by four *rouseaux* of jonquil colored silk. Head-dress of eglantine, with the scarlet leaves.

This very elegant ball-dress is designed by MADAME PROST, 51, *rue de Lafayette*.

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes. The lower skirt is of scarlet Cachemire or Merino; it is scalloped out all round the bottom, and bound with black velvet. The upper skirt is of black satin, and is caught up in festoons at equal distances all round, and fastened at each festoon, by three scarlet buttons. The Paletôt is of white Cachemire; it is edged by a tassel fringe, of scarlet silk, headed by a narrow scarlet piping. The front and sides are also trimmed by long tabs, the pointed ends of which extend just below the bottom of Paletot, and are terminated by three tassels of scarlet silk. These tabs are trimmed by a series of small *chevrons* of scarlet ribbon. The side tabs are carried over the shoulders, à *bretelle*, and are continued down each side of back. The wrists are trimmed to correspond. Hat of white felt, trimmed by scarlet velvet, and having a feather of the same color.

This Costume is by MADAME ROSSIGNON, 41, *rue Lafitte*.

MORNING WALKING COSTUME.

Fig. 2.—Dress à deux jupes. The lower skirt is of pale violet colored Cachemire, It is trimmed at the bottom, by a flounce, arranged in groups of three *flutes* at equal distances all round. The top of the flounce is concealed by the upper skirt, which is of Poplin of the same color. It fastens à *la Polonoise*, at the left side, and is trimmed round the bottom edge and up the opening, by three *rouleaux* of black satin. The tight fitting *Casaque* is of Havannah colored cloth. It is cut à *la Polonoise*, and edged all round, up the slanting opening and round the neck, by three *rouleaux* of black satin. On the left side, a pocket is imitated by a double *rouleau* of the black satin, three bands of which are placed at the wrists. Hat of black velvet trimmed in front by a plume of black Ostrich feathers and a full-blown rose and foliage.

This Costume is from the MAGAZIN DU LOUVRE, *rue St. Honoré*.

AFTERNOON PROMENADE COSTUME.

Fig. 3.—This dress is composed of an under-skirt of rich black silk, cut rather long, vandyked out at the bottom, and bound by narrow *bias* bands of the same silk, these bands being carried up between each vandyke, so as to represent a series of tabs. Over this skirt is a short upper skirt of black velvet, which is caught up slightly at each side of waist, and trimmed all round the bottom, by three *rouleaux* of black satin. The *Casaque* of black velvet, may be cut from our September full-sized pattern. It is edged all round by a black silk fringe with a heading of rich *passementerie*. The waist band is of black satin and is fastened at the back with a fan-shaped ornament and a large loop, underneath which are suspended two long floating ends of black satin ribbon. At the left side is a square pocket, trimmed all round by *passementerie* and *guipure* lace, and fastened by two black buttons. The sleeves are open at the back of wrists, and trimmed by the lace and *passementerie*, a band of which is carried round each arm-hole. Bonnet of white figured *tulle*, trimmed by white ribbon.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Italiens*.

PLATE THE FIFTH.

No. 1 is a HAT composed of black Astracan, and trimmed by bows of black satin ribbon and by a bird of Paradise feather. It is designed by MADAME DETOURMANTELLE, *Boulevard des Italiens*.

No. 2 is a round HAT of black velvet, trimmed with a Peacock's feather and having in front, a rosette of black lace and ribbon, in the centre of which is placed a tip of Peacock's feather. It is by MESDAMES BRIE-ET-GEOFRIN.

No. 3 is a BONNET of sea-green velvet, arranged *en éventail*. It is trimmed by a round plume of black ostrich feathers and a white *aigrette*, and at the back is a frill of black lace, which is continued down one edge of the *brides* (of sea-green ribbon.) Coronet of green and brown vine-leaves. This Bonnet is by MADAME MARIE BOIREAU, *Boulevard Montmartre*.

No. 4 is a BONNET of crimson velvet, trimmed by a plume of white ostrich feathers and a green bird. At the back are loops of crimson velvet and a frill of black lace, which is continued down the sides form-

ing brides, with a narrow edging of crimson velvet. This elegant bonnet is by MADAME DETOURMANTELLE, *boulevard des Italiens*.

No. 5 is a HAT, covered with sky-blue ostrich feathers and trimmed by loops of velvet of the same color. In the front is a group of roses with buds and foliage, sprays of which are carried over the top of hat, and at the side, forming a trail at the back. It is by MADAME RIEL, *rue Lafitte*.

No. 6 is a BONNET of *cérise* satin, with a plume of ostrich feathers of the same color. Coronet of quilled *cérise* satin, edged with black lace. At the back are loops of *cérise* satin, and a frill of black lace headed by a double *rouleau* of the satin, which trimming is continued down the sides, forming *brides*, fastened under the chin by bows of *cérise* satin. There are narrow strings to fasten under the *chignon*. This bonnet is from the MAISON KERNERS MARECHAL, *rue Lafitte*.

No. 7 is the *Mantelet* or *Paletot* called *la Duchesse*, of which we gave the full-sized pattern last month. It is made of black velvet, richly trimmed with *passementerie* and lace. The back and fronts of the *Paletot* are very narrow strips, and have the bottom edges rounded; they are trimmed by a flounce of Maltese lace, which is headed by a double row of *passementerie*. The side pieces are cut very wide, with points extending below the other portion of the *Mantelet*, terminating in rich silk tassels; these side pieces are edged all round by single rows of the *passementerie*, which are carried up to the back of neck in the centre, where they are joined by a bow of rich silk cord, with ends and long tassels. Besides this, there is a kind of square cape or *Pelerine*, on the shoulders, back, and front. This *Pelerine* is not really put on, but is imitated by a row of the *passementerie* and narrow lace. The sleeves are of the *Mousquetaire* form, and wide at the wrists. They have deep pointed cuffs, each point being finished by a tassel.

No. 8 is a CAP for evening wear, composed of white lace, trimmed with scarlet velvet. It is from the MAISON COLBERT, *Boulevard des Capucines*.

No. 9 is a HAT of grey felt, trimmed with velvet of the same color, and having in front a white *aigrette*, and a green bird. It is by MADAME KERNERS MARECHAL, *rue Lafitte*.

No. 10 is a BONNET of black velvet, arranged in puffings, and having a group of bows and ends of black satin ribbon. It is trimmed in front by a plume of black ostrich feathers, three yellow briar roses with buds

and a frill of black lace, which is continued down the sides, forming *brides*. There are strings of black satin ribbon to fasten at the back. This bonnet is designed by MDMS. BRIE ET GEOFRIN, *rue de Richelieu*.

No. 11 is a BONNET of sky-blue velvet, edged by satin *rouleaux*, and trimmed by three ostrich feathers of the same color. At the back is a frill of black lace, which is continued down the sides, forming *brides*, one edge being attached to a band of the blue satin, with *rouleaux* of the same. This elegant bonnet is by MADAME FELICIE PACHE, 104, *rue de Richelieu*.

LOW-COPSE GRANGE.

A low, grey light was peeping through the rose-wreathed window of a English cottage, showing that, how slowly soever, day was dawning. It rested on the features of a woman, evidently near her end, who lay with closed eyes on the bed. From thence it passed to bring into clearer view, the bowed figure, and bent head of another female, who knelt close to the pillow. As the dawn brightened, and the sky outside flushed into purple crimson, and gold, ever barred with the same soft grey light, the invalid became restless, and the watcher rose to perform some of those little kindnesses which seem born in a sick room. The village clock struck five. A low, continued chirp was heard from the swallows under the eaves, and a light breeze rose up from the river, and passed with scented wings over the meadows. The sick woman put one wasted hand outside the bed, and spoke in a low, subdued tone.

"Margaret, my dear."—The girl (for she was about seventeen) crept closer to the pillow, "Margaret" is baby asleep?

"Yes mother." "Could you bring him to me, quietly, without waking him?" Margaret rose, and crossing the room to an old-fashioned crib, lifted up the baby, who had only been born twenty four hours, and brought him to the bed. "Oh my baby!" said the mother touching him ever so gently on the cheek. "It is so hard to die and leave him. Margaret, hold out your arms, and take my Willie, You must be his mother. I have tried to be a mother to you, and you can, you must, repay the debt." Margaret stooped, lifted the sleeping child, and laid it on her own heart. Raising her eyes, she said solemnly,—

"Mother and sister both have you been to me. Mother and sister both will I be to Willie. My very life shall go for his."

The vow was registered in heaven, and in Margaret Chillingworth's heart. We shall see how she kept it.

"Where are you going, Willie?" asked Margaret, as she watched her brother's preparations for departure one evening.

"Oh not far, I shan't be late, I shall may-be go down the river with Tom and Ned Darrell." He turned from her as he spoke, and walked hastily from the house. His sister looked after him, the tears thick in her eyes. He was a goodly-looking boy, just ripening into manhood, with the same golden curls, and blue eyes, as the young mother he had never known. As she stood watching him a shadow fell across the open doorway, and a young stalwart man entered.

"Who are you looking for, Margaret?" he asked, following with his own the direction of the girl's eager eyes.

"After Willie," she answered with a sigh, turning from the window, "but he is out of sight now."

"He is a good-for-nothing fellow" said Stephen Hart hotly. But he grew cool again beneath the look of Margaret's eyes.

These two were not lovers. They had known each other from childhood, and the affection between them was the calm enduring tie of brother and sister, rather than the more passionate love.

"Of man and woman when they love their best"
"Closest and sweetest"—

Moreover Margaret Chillingworth was not an attractive girl. She was a simple, commonplace woman, plain-featured, hard-working, unrefined, and unromantic, while in Stephen's heart there lay an earnest longing after the beautiful, and an undefined tinge of romance. But those who really love the beautiful must also reverence the true, and it was the unalloyed truth in Margaret's character to which Stephen's more superficial heart bowed down. There was enough of similarity between them to make their friendship more tender than is common, but too little to ripen that friendship into stronger love.

Margaret was grateful to her old playmate, and as her position was an unprotected one, owing to her brother's frequent absences from home, she had proved that Stephen was able and willing to be a true friend to her. In those troublous times,

when the highways were infested with robbers, and no dwelling-place was safe, it was no small thing for a lonely woman like Margaret Chillingworth to feel that one kind, disinterested friend watched over her safety.

"Margaret," said Stephen, after a pause, "do you know where Willie is going to-morrow night?" "No."

"Try, if possible and keep him at home, I heard something last night that makes me tremble for him."

"What, Stephen?"

"Try and get him to promise to stay at home, and if he won't, send for me."

"And why won't you tell me what you know, Stephen?"

"Because," he answered shortly, "you will not believe me without proof."

"I'll believe you, Stephen," she cried eagerly, "tell me."

He took her back into the house, where the fire light was dying out, and the homely, white washed walls looked cheerless enough.

In a low, unsteady voice he told his story, to which the girl listened without a word, her blanched cheek and changing eye alone bearing witness of the emotion she felt. Then they talked earnestly together, she quietly silencing his oft-expressed scruples, till the old-fashioned clock struck ten, and Stephen Hart went his way.

Margaret Chillingworth called to mind the grey dawn when she had given a promise to the dead, and in the solemn stillness of the night the words came back—

"Mother and sister both have you been to me. Mother and sister both will I be to Willie. My very life shall go for his." "I will keep my vow."

It was a black, dark night, moonless, starless, and noiseless, save for the breeze which shook the leaves from the withering branches, and whistled in and out of the crumbling walls of Low Copse Grange. The Grange was a ruinous place, and had been untenanted for years in consequence of its reputation of being haunted. Any of the ignorant villagers would as soon have spent a night in the tumble-down, neglected Church, as ventured near Low Copse Grange after night-fall. On the night in question, however, voices and footsteps, were after a while, heard among the ruins, as three men, all cloaked and with crape on their faces, entered the desolate grounds from the road. A young moon glancing shyly from behind a

cloud, showed that two of them were stout burly figures, but the third was slightly made, and from under the slouched hat escaped many a golden curl of hair. Willie Chillingworth, the dead woman's child, was a common robber. It was evidently the first time he had been engaged in such a way, for the drops of perspiration stood cold and thick on his brow, and every limb trembled. Vainly his companions alternately jeered at, encouraged, and threatened him, he still shook as with an ague. At last, after waiting nearly an hour, their object for plunder, a rich farmer residing in the neighbourhood, who was returning from a fair, after disposing of a large number of stock, was heard approaching. The robbers came forward to the edge of the road. One of them forced Willie to swallow a deep draught of brandy, which together with preparations for the encounter, roused all the foul spirit in the boy's heart, and made him as eager as the others. On came the unconscious victim, his steady horse's steps ringing out in clear beats on the hard road. A few, faint stars twinkled out. Round the last corner, and the wicked, watching eyes could see first his grey horse, and then his own sturdy figure. Closer, closer, to the thick laurels where the thieves crouched—close,—Out they sprang,—one clutching the bridle of the plunging horse, one dragging at the old man, till he lay on the green sward, and one—Willie Chillingworth—holding a loaded pistol at his grey trembling head.

Another second, and two men,—both masked, appeared. The first sprang upon the robber who held the old man down, and the second struck the pistol from Willie's hand. Infuriated, the boy drew a second from his belt, and with the rapidity of lightning, discharged it at the stranger. A shrill cry, "Oh, Willie, Willie," rose up through the clear night air, and the second stranger turned hastily to his fallen companion.

He drew the mask from the fading face, and Willie Chillingworth looked on the homely features of his half-sister Margaret. The lips moved faintly.

"Let me save you Willie, from a greater crime. Let my life be for yours." Another sigh, another groan, and all was over.

MY MAIDEN AUNT.

"I remember, I remember
When I was a little boy."

So sings that prince of poetical humourists, Thomas Ingoldsby, and looking back

from my present dignified stand upon forty years, I too, find something to remember. Among other things, I remember my Maiden Aunt. She was my mother's sister, had passed through all the stages of the beauty of the family, the accomplished flirt, and polished woman of the world, to settle down finally as the old maid, among married brothers and sisters. All this information of course, came to me by hearsay, for the only beauties my aunt retained to my awe-struck, infant eyes, were two, long, brown, corkscrew curls and two intensely-black eyes, which frightened me out of my wits when they (not unfrequently) surprised me in mischief. From a very tender age, I had been accustomed to visit my aunt Jane. As she lived in a prim cottage not half a mile from the large, rambling old house which had come to my father as eldest son, I was allowed to walk thither often to spend the day. If my aunt was tolerably good-tempered on my arrival, I was allowed to go at once into the sunny parlour, but if otherwise, I was immediately made aware of the fact by hearing her shrill voice as I opened the door, "Johnnie, don't come in here till you have well cleaned your shoes. Go at once to the scraper, and then clean them thoroughly on the kitchen mat." My heart used to sink on hearing this, for I knew the day of penance which lay before me. On one occasion, instead of going to clean my shoes as directed, I started home, but alas! Aunt Jane was too subtle for me. She followed me up, and took me back in triumph. What an awful day I spent! I shall never forget it. No pudding, no fruit at dinner, no jam at tea, no biscuits at supper. A long column of spelling was my dessert (Aunt Jane spelt it with one "s" in the explanatory note she sent to my mother,) and the new silk bag which Aunt Jane had made for my marbles, was confiscated for the use of Bob my older brother. Ever afterwards, I went straight on, whether instructed about my boots or not, knowing that in doing so, of two evils I chose the least. Years passed on, and I left school to take my place as a man among men, (ill-natured people said at that time I was more like a puppy,) and Aunt Jane grew more serious concerning my delinquencies than ever. One day with horror on her face, she discovered in my great-coat pocket a cigar-case. "Oh Johnnie, Johnnie," she sobbed "and you used to be the dearest, cleanest, quietest child, and now to think you should become a low, dirty, vulgar man." I denied respectfully that a smoker

must necessarily be low, dirty, and vulgar, and assured her, to credit my remarks, that nearly all the crowned heads used tobacco. "Don't tell me, Johnnie, if a man begins to smoke then he takes to drink,—it's all rubbish about dry smokers,—and then when he smokes and drinks what is he but a low, vulgar man?" I endeavoured to soothe her, but she continued to wail, "and to think of you Johnnie, and you were such a nice child." (As a child, according to her repeated assertions, I was lost to all sense of propriety and entirely beyond reclamation.) One day Aunt Jane, while turning over my books discovered a rough sketch of a female figure, I will confess, not too closely veiled. She immediately rushed in upon me. "Johnnie, did you draw this?" I lifted my eyes from the plan I was making, and, unable to repress a smile at the horror-struck expression of her face, I confessed it was some of my performance. "And pray, Johnnie, what is it?" she continued with freezing scorn. "Oh, only a fancy sketch," I answered, carelessly.

"Oh! Johnnie, Johnnie, and you used to be such a nice, quiet child."

"Well, but, Aunt,"—

"Oh! Johnnie, Johnnie, and you used to make such figures of birds and beasts when you were a child, and houses and all, and were so clever, and now for me to find this. If you had been rude and rough when you were a boy I should never wonder, but you were such a nice child; oh Johnnie!" When I reached the mature age of twenty, I fell in love with a fair-haired damsel three years my junior. As I was "very much gone indeed," (according to Bob's account), I made confidants of all who would listen to me, and among the first to hear my tale of tender woe was my aunt Jane. She was again horror-struck.

"Oh! Johnnie, Johnnie, you must be dreaming. It is but the other day you were a nice quiet child, and you talk like a great, rough man about getting married."

I did not marry golden-hair. No man marries his boyish love—and a good thing too. But a time came when I did marry, and my wife was chosen under the direct approval of Aunt Jane. From that time, I have never again shocked the dear old thing. She pets my children, and entirely spoils my wife. They sit together and chant poems in my honour, (so my wife says,) and Aunt Jane invariably winds up with—

"But no wonder Johnnie is a good, steady man, he was always such a nice quiet child."

The Theatres.

DRURY LANE.

The popularity of Mr. Halliday's new dramatic version of "*The Fortunes of Nigel*," entitled "*The King o' Scots*" is steadily increasing, and will doubtless continue for a long time to fill the house to overflowing. The task of dramatising a work so full of matter, was no easy one, and Mr. A. Halliday cannot be over-praised for the talent and aptness he has displayed in its treatment. Too much cannot be said in commendation of Mr. Phelps' very artistic manner of rendering the two characters he undertakes;—King James and Trabels the usurer; nor must we omit to particularise Mrs. F. Matthews' clever impersonation of the Gossip, Dame Saddlechop, which is a first rate piece of comic acting.

PRINCESS'S.

The continued success of Mr. Boucicault's Drama "*After Dark*," has for the present rendered a change in the performances unnecessary.

LYCEUM.

Lord Lytton's "*Rightful Heir*," has proved to be one of the most marked Theatrical successes of the day, and affords Mr. Bandmann an opportunity of increasing the laurels he so well won at this House last season. Since the piece was first brought out, a new effect has been added. At the conclusion of the cliff scene Vivyan (Mr. Bandmann) is pushed over the precipice by his brother, and clutches at a withered tree, which breaks, and he is seen descending into the gorge below. This scene produces an intense excitement; indeed the greatest possible interest is kept up throughout this admirable Drama. Mrs. Herman Vezin's talents are so well known that her acting in this piece requires no comment. Mr. H. Vezin, who is rapidly increasing in public favor, displays careful study and intelligence in the part of Sir Grey de Malpas.

NEW HOLBORN THEATRE.

This elegant Theatre is becoming more and more popular with the play-going Public, and Mr. H. Byron's new play "*Blow for Blow*" is still, and appears likely for some time to be, a standing attraction. The drama is preceded by a Farce called "*Mischief Making*," a very sparkling and amusing opening to the evening's entertainment.

THE NEW QUEEN'S.

Mr. H. Byron's "*Lancashire Lass*" is still being performed every evening to crowded audiences, nor is its steady and increasing success to be wondered at, when we consider the various merits of the piece, and the able manner in which it is put upon the stage; it is in fact, one continued succession of interesting and exciting scenes, and possesses a freshness and originality of subject, which cannot fail to attract. The farce of "*Tomkins the Troubadour*" is highly amusing.

STRAND.

The new burlesque "*The Field of the Cloth of Gold*" is still being performed here, with unabated success; the songs, dances and puns are inimitably good, and, together with the excellence of the scenery and acting, cannot fail to attract full houses for an unlimited time. The Burlesque is preceded by "*Sisterly Service*," in which Miss Amy Sheridan and Mr. Belford appear.

NEW ROYALTY.

At this theatre Burnand's new and humorous Burlesque "*The rise and fall of Richard the Third*," is enjoying an immense and well deserved success, which we predicted for it, in our first notice of the piece. It is needless to say that Miss Oliver's acting is replete with grace and humour, and her untiring efforts to cater well for the public, are always rewarded with the greatest possible success. She is ably supported in this Burlesque by Messrs. Dewar and Danvers, Misses C. Saunders, Collinson, Bourke, and others, to all of whom the greatest praise is due for their clever performances.

ROYAL ALFRED THEATRE.

This house was opened last month, by Mr. C. Lacey, under the patronage of H. R. H. Prince Alfred, the directress being Miss Amy Sedgwick, whose name is well known as an actress of great popularity. We shall probably give a more lengthened notice in a future No.



Novembre 1868

Le Monde

Le Monde Élegant

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Pl. 2

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Plaque 3

Le Monde Élegant



Le Monde Élegant

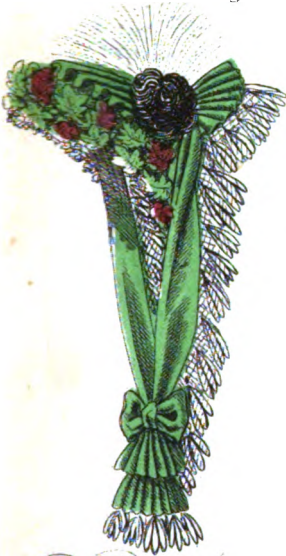
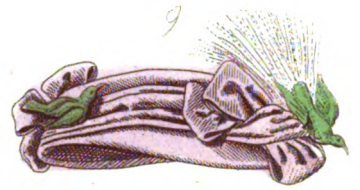


Plate 5

THE
Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 540

DECEMBER, 1868.

VOL. 45.

Observations

ON LONDON AND PARISIAN FASHIONS.

In the three previous Numbers of our Magazine, we have gone fully into all the various novelties in Paletôts, *Casaques*, Paletôt-Mantelets, Fichus, &c. and have likewise fully described all the principal styles of Winter dresses. Now that the Season is so far advanced, our readers will see that our predictions have been fully realised, and that the close-fitting styles of Paletot and *Casaque* are decidedly the most fashionable, and that they are cut with a greater degree of length, than they have been for some time past. The short, square-cut styles are only worn with dresses that are elegantly trimmed or flounced, and even then are cut longer.

There is one style of dress and *Casaque en suite*, that we have not yet noticed, and which is admirably suited for the cold weather: we refer to the Watteau suit shown on the first figure of Plate 1. Both the dress with its Watteau skirts, and the Watteau Paletot-Mantelet, are made of fine black cloth, trimmed with *rouleaux* and quilings of black satin.

Another style to which we will refer, is the tight-fitting Polonaise of black velvet trimmed with bands of sable, shown in Plate 4 fig. 3; it is very elegant, and well suited for winter. The pattern we gave in our May No.

We must call the attention of our readers to a rather important point in the cut of the present style of close-fitting Paletots, and *Casaques*; they are cut rather loose at waist and are brought close to the figure by a waist-belt worn outside, which causes them to form very graceful pleats, or folds. This, we may add, renders the cut and making up of these tight-fitting garments very much easier than heretofore, besides adding to the comfort of the wearer.

We will now add a few remarks on Evening and Ball dresses, in preparation for the approaching festive season.

The first thing to which we have to call attention, is the very moderate use which is now made of flowers in many Ball Toilettes. Advantage has been taken of the very splendid colors which are now being produced in ribbons, especially in satin, to create many novel and striking effects, by their combination as trimmings for the light airy materials of which Ball dresses are composed.

There is a strong tendency this season, to make the under skirts of Ball dresses of silk, and we must say this is a very great improvement as regards comfort in a Ball-room, as of course silk is not liable to be torn or slit, as so often happens to *tulle* and other thin materials, which are indeed so much better suited for the upper skirts. Dresses have the waists shorter than last season, and are almost invariably worn with waist-belts.

THE FULL-SIZED PATTERN.

Our present pattern is the *PRINCESSE LOUISE BASQUINE* or *CASAQUE*, to be made tight-fitting to the figure by the waist-belt worn outside. It is for a young Lady of good figure, measuring about 34 or 34½ inches round the chest. The pattern consists of 5 pieces, viz.—back, side piece, front, sleeve, and Pelerine. The back, side piece, and front, will require lengthening equally all round, from 5 to 9 inches according to taste, or to the height of the lady, and the bottom part of the sleeve will have to be made good. In the Pelerine, the middle of back has the bottom corner rounded off, so as to form a pointed opening when made up, a rosette being placed on the point. For full details of the materials, trimmings, &c. we refer our readers to the description of the engraving in Plate 5, fig. 8.

Description
Of the Plates of Costumes.

PLATE THE FIRST.

MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and *Casaque* forming a suit of black cloth. The bottom of the lower skirt is trimmed by three *rouleaux*, or large pipings of black satin. The upper skirt is edged by a narrow quilting of black satin, and is caught up at the sides by

bands of black cloth edged with black satin. These bands are continued up to the waist, and on each of them are placed black satin bows, at equal distances. The skirt is also slightly caught up *en bouffant* at the back, on each side of the middle breadth. The back portion of the *Casaque* is of the *Watteau* form, consisting of a loose fold or tab of cloth, starting from the neck; it is edged by a narrow quilling of black satin, and is caught up on each side of waist, so as to show the black satin lining. The fronts form deep, rounded ends, and are edged by the quilling, and trimmed also by three *rouleaux* of black satin. The sleeves are trimmed at the wrists by three similar *rouleaux* of satin, with a quilling at the edge. A row of quilling is also carried round the neck. Hat of black velvet, trimmed with bright blue velvet, and a small brown bird in front.

It is by the MAISON DESPAIGNE, *rue Scribe*.

COSTUME FOR HOME.

Fig. 2.—Dress à la *Princesse*, of Havanah colored *Poult de soie*. It is fastened all up the front of skirt and body, by a row of large oval buttons, covered with black silk. Starting from near the bottom of the skirt are placed, at each side of the opening, five *bias* bands of black silk, stitched in the centre and having a button at each end. These bands are carried about half-way up the skirt. On each side of this trimming, are two groups of trimming, each consisting of seven rows of the same satin placed horizontally; the lowest row is edged by a quilling of the same material. The back of the skirt is trimmed like the front, by ten upright bands of black satin. The body and sleeves are trimmed by similar bands, those on the body starting from the neck, and terminating about half-way from the waist. At the wrists are also placed three horizontal bands, to imitate cuffs.

From the MAISON DESPAIGNE, *rue Scribe*.

MORNING WALKING COSTUME.

Fig. 3.—Dress of bronze green silk. The skirt is trimmed by eight narrow flounces of the same silk, extending up to about two thirds from the bottom. The flounces fall over each other, and the top one is put on with a quilled heading. The *Paletot* is of black velvet, and is cut to fall nearly square. All the edges are cut into sloped vandykes, and these vandykes are bound with *bias* black satin. At the sides are pockets similarly edged, but cut in smaller vandykes. The points of these pockets are rounded, and are arranged so as to fall over and partly conceal, a double *rouleau* of black satin,

which starts from the bottom edge of the *Paletot*, on each side, and is carried over the shoulders and down the back. The sleeves are trimmed by vandyked *épaulettes*, and by deep fan-shaped cuffs, also vandyked. Hat of grey straw, edged by black velvet, and trimmed by a white feather, and lace lappets.

This Costume is from the COMPAGNIE LYONNAISE, *boulevard des Capucines*.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress of bright blue silk. The bottom of the skirt is trimmed by three *bias* bands of the same silk. The *Pelisse* is of light drab cloth; it opens in front and is trimmed all round by a single stitching of silk of the same color. The upper part is covered by three capes of graduated sizes, all of which are trimmed by the stitching. Hat of light drab felt, bound with blue velvet.

This Costume is from the MAISON CHARAVET, *rue de Richelieu*.

CARRIAGE COSTUME.

Fig. 2.—Dress of violet colored silk, the skirt is made *en train*, and is entirely without trimming. The *Paletot Mantelet* is of rich black velvet; it is cut open as far as the waist on each side, and the back part which is square, is considerably deeper than the fronts, which are also cut square. It is trimmed all round, and up the side openings by a narrow *fitted* gimp, and at the bottom edges is a flounce of black lace. Over this skirt at the back part only, is a deep round *basque*, which is also edged by a black lace flounce, headed by a broader and richer gimp than that on the lower parts of the *Paletot*. This *basque* is cut open in the centre, and the gimp by which it is trimmed is carried up the edges of the opening, which is filled in by *bouillons* of black satin, crossed at equal distances by bands of black velvet ribbon. The upper part of the *Paletot* is covered by a *Pelerine*, which is also edged by black lace, headed by the rich black gimp, and the sleeves are trimmed at the wrists, by cuffs of black lace. Small round Hat of black velvet, with a tuft of scarlet feathers.

This Costume is by M^{ME} EDMÉ PARIS, *boulevard de la Madeleine*.

MORNING WALKING COSTUME.

Fig. 3.—Dress of sea-green shaded silk. The skirt is ornamented by a rich black embroidery, woven into the silk. Tight-fitting *Casaque* of striped green and black velvet, edged by a broad black chenille fringe, with a narrow heading of black gimp. It is

caught up at each side, and fastened by a rich *agraffe* of black *passenterie*. The waist-band, of black silk, is fastened at the back, by two *gauffred* bows and short ends of black silk, starting from underneath which are two long floating ends of plain black silk, terminated by broad *gauffred* frills. Bonnet of pale green terry velvet, trimmed by white lace.

This Costume is by M^{ME}. EDMÉ. PARIS, boulevard de la Madeleine.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of white *tulle*; the skirt arranged in *bouillons*. The *Sortis du Bal* is of white Cachemire. The fronts are pointed, and the back also forms a slight point. It is edged all round by a gold fringe, headed by five rows of gold braid. The top part is covered by a Pelerine of white lace, above which is a deep, pointed hood, of the same cachemire, terminated by a long gold tassel. It is open in the centre and is laced across by gold cord, and at the top on each side, where the lacing ends, is placed a gold tassell.

This Costume is from the COMPAGNIE LYONNAISE, boulevard des Capucines.

BALL TOILETTE.

Fig. 2.—This dress consists of a succession of skirts or flounces placed over each other, and composed alternately of pearl grey silk, and of white lace and *tulle*. The lower skirt is of pearl grey silk, trimmed at the bottom by five narrow *rouleaux* of *cerise* satin. Over this is a broad flounce of rich white lace; this is surmounted by a short skirt of pearl grey silk, the lower edges of which are scalloped out, and bound by *cerise* satin, each scallop being ornamented by a rosette of *cerise* ribbon. Over this skirt, is a narrow flounce of white lace, which has above it a drapery of *tulle bouillonné*, which is carried up to the waist. The *bouffants* of which this upper portion of the skirt is composed, are caught up in festoons at equal distances all round, and between each *bouffant*, is placed a succession of loops of *cerise* satin ribbon, laid over each other, and terminating in long loops and floating ends. The *corsage* is of pleated lace, trimmed by rosettes of *cerise* ribbon; it has a deep rounded *basque* also of white lace. The *ceinture* is of *cerise* ribbon, fastened in front by a rosette, and having bows and long sash ends at the back; and on each sleeve is placed a single rosette.

This elaborate Ball Toilette is by M^{ME}. FLADRY, 27, faubourg Poissonnière.

BALL COSTUME.

Fig. 3.—Dress à deux jupes. The lower skirt is of sky-blue silk arranged in large *flûtes*. The upper skirt is composed of a series of *bouillons* of white *tulle*, placed lengthwise. The bottom edge is caught up at equal distances by a festooned quilling of blue ribbon, and from the points of these festoons, bands of blue ribbon edged on each side with narrow white lace, are carried up to the waist: the two front ones passing under the *ceinture*, are continued up the body. The skirt is also trimmed at each festoon, by sprays of eglantine and foliage. The front part of the skirt between the blue ribbon, forms a kind of *tablier*, and is filled in by a succession of narrow flounces of white lace. The *corsage* is cut square à la Watteau, and trimmed with white lace, headed by a narrow band of blue ribbon. In front is a spray of Eglantine and foliage. *Ceinture* of blue ribbon, fastening at back, with bow and ends.

This Costume is by MADAME FLADRY, 27, Faubourg Poissonnière.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, the bottom portion of the lower skirt composed of *bouffants* of white muslin, divided at intervals by small bows of rose colored ribbon; these *bouffants* extend about half the length of skirt, the upper portion of which is of plain white muslin. The second or upper skirt *en Tunique* is of sea green silk: it is short in front, forms a long train behind, and is edged all round by a *bias* band of rose colored satin; it is caught up on each side and fastened by a large rose colored rosette with floating ends, starting from beneath which a broad band of rose colored satin is carried quite round the back of the tunique, looping it up *en panier*, so as to form a large *bouffant*. The front corners of the tunique are each finished by a large tassel of rose colored floss silk. The edging of the Tunique is continued up to the rosette in front of the *corsage*. This *corsage* is of sea green silk; it is cut with a square opening, and is edged by a band of rose colored satin. The sleeves are formed of single quillings of white lace headed by the rose colored ribbon.

This elegant toilette is by MADAME RABOIN, 67, rue neuve des petits Champs.

BALL COSTUME.

Fig. 2.—Dress à deux jupes. The under skirt of jonquil colored silk, is entirely without trimming. The upper skirt is of

white muslin or *tulle*. It consists of a double *tablier* in front, and a *tunique* at side and back. The *Tunique* is edged all round by a flounce of white lace, headed by a narrow jonquil colored ribbon, on which are placed at equal distances bouquets formed of single roses with brown foliage. This trimming is carried up on each side to the waist, near to which are placed large bouquets of roses, by which the *tunique* is caught up *en bouillon*. The *tablier* is arranged in perpendicular *bouillons*, and is also edged at bottom by a flounce of white lace, with a heading similar to that on the *tunique*. This portion of the *tablier* is continued up to about one third from the waist, where it is met by a second short *tablier* of plain *tulle* or muslin like the *tunique*, and it is edged and trimmed to correspond with the other parts of the upper skirt. The *Corsage* is of jonquil colored silk; it is trimmed by a *bertha* of white lace, and on each shoulder and in front are placed bouquets of roses, with brown foliage. The *Ceinture*, of jonquil colored ribbon, is fastened at the side by a single rose and foliage.

This Costume is by MADAME BATAILLON, 14, *rue Chabannais*.

MORNING PROMENADE COSTUME.

Fig. 3.—Dress of mauve silk, the skirt without trimming. The tight-fitting Polonaise Paletot is of black velvet, and is trimmed all round by double bands of sable fur: the fronts fasten in a slanting direction *à la Polonaise*. The sleeves are trimmed with fur at the wrists, to correspond. This *Polonaise* may be cut from the full-sized pattern given with our Number for May last. Hat of black velvet, trimmed with lace and ostrich feathers: *tulle* lappets at the back.

This costume is from the MAISON DIEULA-FAIT, *Boulevard de la Madeleine*.

PLATE THE FIFTH.

No. 1 is a HAT of black velvet, trimmed in front by a plume of ostrich feathers of the same color, and by fan-shaped ornaments composed of scarlet velvet, and black lace. At the back is a group of bows of black velvet and *tulle*, and also long lappets of spotted *tulle*. This Hat is by MESDAMES BRIE ET GEOFFRIN.

No. 2 is an EVENING HEAD-DRESS, composed of valenciennes lace and Metternich green satin ribbon, and having lappets of white spotted *tulle* with edging. It is from the MAISON COLBERT, *Boulevard des Capucines*.

No. 3 is a ROUND HAT of black velvet, covered by black lace, which is studded in front

by small rings of black chenille. On the top is placed a group of bows of black satin ribbon, and at the left side is a *Camellia*, with buds and foliage. *Brides* of black lace. This hat is by MADAME LOUISE LAMARE.

No. 4 is a BONNET of black velvet trimmed in front by plumes of black and white ostrich feathers. At the left side is a small rare bird. The back is trimmed by a double frill of black and white lace, which is continued down the sides, forming *brides*, edged by narrow black ribbon velvet, and terminated by bows of black velvet and lace. This bonnet is by MADAME PERROND, *rue Vivienne*.

No. 5 is a HAT of the *Casquette* form, composed of black velvet. On the top is a group of black satin bows, and in front is a large white ostrich feather. It is by M^DME. HUSBAND, *rue Lafitte*.

No. 6 is a BONNET of *cerise* velvet and black lace, with a coronet of black lace and *cerise* velvet flowers, in the centre of each of which, is a pear-shaped pearl ornament. The inside is also trimmed by a black *aigrette*, and a small bird. At the back of the bonnet is a frill of black lace, which is continued down the sides forming *brides*, headed by *cerise* velvet ribbon. This bonnet is by M^DME. MARIE BOIREAU, *Boulevard Montmartre*.

No. 7 is a BONNET of black velvet, *bouillonné*, and having in front, two large full-blown roses, with buds and foliage. At the back is a trimming composed of two rows of black lace, joined in the centre by a *rouleau* of black satin; and this trimming is continued down the sides, forming *brides*, which are fastened by a single rose. There are also narrow strings of black satin ribbon, to fasten under the *chignon*. This bonnet is by M^DME. MELANIE PERCHERON, *rue Vivienne*.

No. 8 is the PRINCESS LOUISE BASQUINE, of which we give the full-sized pattern with our present No. It may be made in cloth, velvet, or of the same material as the dress, and in that case it should be warmly lined or wadded and quilted, so as to be sufficiently warm for winter. It is completed by a *Pelerine* with a rounded opening at the back, and is confined at the waist by a belt of the same material, fastening in front by a button. All the edges of this *Basquine* are trimmed by 3 rows of black braid, *passementerie* or satin *rouleaux*; and the *Pelerine* is trimmed to correspond, with the addition of a row of fringe at the bottom edge, and a rosette of satin or *passementerie* at the top of the rounded opening at back. The sleeves have pointed cuffs, imitated by two rows of the trimming and one row of the fringe, ar-

ranged so as to imitate a pointed cuff, with a rosette at the top of point.

No. 9 is a BONNET of black velvet, edged by narrow lace of the same color, and having in front a plume of cock's feathers, a rare bird, and a yellow *aigrette*. At the back are loops of spotted *tulle*, and long lappets of the same material, which form the *brides*. This is by MADAME ESTHER, *rue de Richelieu*.

No. 10 is a BONNET of white satin and *blonde*, having bows and ends of white satin on the top, and a bouquet of rose-buds of different colors at the left side. The back is trimmed by a small plume of black ostrich feathers, and a white *aigrette*, and also by a double fall of white *blonde*, which is continued down the sides, forming *brides*, fastened by bows of white satin.

No. 11 is a HAT, covered entirely by white ostrich feathers, and having bows and ends of white satin on the top. At the left side, (near the back of the hat) is placed a full-blown yellow rose, with buds and foliage, forming a long trail. This elegant hat is by MADAME ESTHER, *rue de Richelieu*.

No. 12 is a BONNET of black velvet, trimmed in front by ostrich feathers of the same color, and by violet velvet pansies, with foliage, and a small fluted ornament of black velvet. At the back is a frill of black lace, which is carried down the sides, forming *brides*, headed by black velvet and fastened by a group of velvet leaves, a bow, and fluted ends. This bonnet is by MADAME KERNERS MARCHAL.

THE BACHELORS' PICNIC.

Time, nine in the morning, of a bright June day.—Scene—the bachelor chambers of Robert Grant, solicitor, of the rural town of Cleetonholt. Present—Robert Grant himself, in dressing-gown and slippers, smoking a cigar, preparatory to departing for his offices, higher up the street. Enter to him, with much stumbling, whistling, and an occasional masculine ejaculation, at such small impediments to his progress, as a bucket left on the stairs, or a hairbroom reposing horizontally on the landing—Tom Clyde, the efficient assistant of Gabriel Cureham, M. D. F. R. S. etc. etc., the very learned medical adviser of invalid Cleetonholt.

"You're killing yourself Bob,!" was the doctor's first encouraging remark.

"Indeed," replied Mr. Grant coolly, "and how may that be?"

"Every cigar you light, every pipe, be it

clay or meerschaum, which you charge with weed, be it cut Cavendish or bird's-eye, is a new nail driven into your coffin." After which professional remark, Mr. Tom Clyde helped himself to a cigar from his friend's case. They puffed away for a time in silence.

"Good cigar?" enquired the lawyer.

"Very," returned the doctor. Another pause, during which the lawyer trimmed his filbert nails, and the doctor twisted his whiskers, and whistled the opening bars of the "Mabel Waltz."

"Don't you think the town is very slow this summer?" finally asked Mr Clyde.

"What an original remark! well yes it is."

"I have conceived a brilliant idea, Bob," continued Tom.

"Indeed!"—

"I vote, to rescue the fair portion of the inhabitants of Cleetonholt from stagnation and inevitable despair, that we give a picnic."

"I believe," said Robert Grant placidly removing his cigar from his mouth, "that you said you had conceived a brilliant idea."

"Well, so I have," persisted Dr. Cureham's assistant.

"At what period within,—say the present century,—was the giving a picnic a brilliant idea?"

"You leave me to manage it," replied Tom Clyde, "and I'll make you stare."

"If I am to attend on the occasion," said the lawyer, "I shall decidedly be informed as to the preparations. So explain yourself."

"Well," desperately began Tom, "I thought supposing we fellows, you, and Grey, and Preston, and White, if he likes, and I, were to invite the youthful members of the other sex, to a banquet at Elves Hollow on a certain fixed day, say the twenty-fourth instant, and undertake to provide everything ourselves, without any trouble to the ladies, beyond that of walking half-a-mile to meet us, and the same distance in the evening home, under our protection."

"It clearly is not a brilliant idea, Tom," replied the lawyer gravely, "but there is certainly something in it."

"I think," proceeded Tom more confidently, "it may be managed."

"We can see about it this evening," and the lawyer and doctor departed to their respective tasks for the day.

That evening, after the "Cleetonholt Eleven" had finished their game and dispersed, Robert Grant and Tom Clyde gather-

ed together their especial chums, and adjourned to the smoking room of the efficient assistant, where the "pros and cons" of the "brilliant idea" were duly discussed.

The idea grew still more brilliant, even to the lawyer's eyes, when viewed through the medium of bottled stout and cigars. Harry Preston declared it was "First class," George Grey gravely assured the assembled company that it was the "very thing," and Frank White only wondered why he had never thought of it before. Midsummer Day at three o'clock in the afternoon, was fixed upon for the rendezvous at Elves Hollow.

"And now," said energetic Tom Clyde, "how about the feeding part of the business?"

"Why of course," replied Robert Grant, languidly, "put it all into Mrs. Lester's hands." (Mrs. Lester was the presiding genius of a magnificent depôt for Bath buns, strawberry-tarts, and peppermints.)

"What?" enquired the horror-struck, efficient assistant, "invite the ladies, the stars of the firmament of Cleetonholt, the—the—the only things worth looking at, in the horrid little place,—I say, invite them to a banquet for which we take no other thought than paying for?"

"If you give Mrs. Lester *carte-blanche*," replied Mr. Grant, "you may find her bill a sufficient subject for thought."

"I don't care," magnanimously replied Tom, "how much we pay."

"Thank you,—Gentlemen, shall I record a vote of thanks to Mr. Thomas Clyde, for his praiseworthy efforts to lighten the general expense of the undertaking?" (The vote was recorded.)

"And how," continued the lawyer "do you propose to manage it?"

"Well," said Tom Clyde, "I vote we all settle on what we think best to contribute, and if it is anything to be made, get our landladies to make it."

"Gentlemen," appealed Mr. Grant, "have you all got good-tempered landladies?"

"I can answer for Mrs. Smith," said Tom Clyde.

"And I for Mrs. Brown," said Harry Preston.

"And I for Mrs. Green," said George Grey.

"And I for Mrs. Jones," said Frank White.

"And for Mrs. Robinson," remarked the lawyer, "I cannot answer; therefore gentle-

men, leaving the cooking in your hands, I will hold my self responsible for the wine and fruit, not forgetting," with a bow to Tom Clyde, "your little weakness for bottled stout, my dear Tom."

"Who must we invite," enquired Harry Preston.

"Oh," cried chivalrous Tom Clyde, "all the ladies in Cleetonholt, young and old, who have attained to the dignity of long dresses or chignons." "Well said, Tom," said the lawyer.

"Well said, Tom," echoed the circle.

"And the form of invitation?" further enquired Harry Preston.

"I vote printed cards," answered Tom.

"Perhaps," suggested Robert Grant, "you will vote what is to be on them."

"Certainly," The Cleetonholt Eleven, (because all the others will join,) request the pleasure, etc. etc. That would do."

"Well," said the lawyer, "I think, as this is about the 7th instant, the sooner your cards are issued, and your graver culinary preparations decided on, the better."

"Moreover," suggested the efficient assistant, "we must also give the ladies time for preparation."

"I thought,"—remarked Mr. Grant, "that you wished to spare our fair friends any trouble."

"Bob," replied Tom Clyde gravely, "I know you are a confirmed bachelor, and also sisterless, but in the course of your lonely and checkered existence, you may have heard of a mysterious article called a bonnet."

The printed cards had been issued, and the invitations for the most part accepted. The gentler sex were engrossed in the delicate preparations hinted at by Mr. Clyde, and the bachelors too were progressing with theirs. Mr. Grant had performed his part of the agreement with his characteristic coolness, but not so Mr. Tom Clyde. The other bachelors had long since decided on what they should provide, and had given orders to their respective landladies accordingly. But Tom, in his excessive desire to honour the ladies, could not make up his mind.

Many and long were the consultations held with Mrs. Smith, on the comparative merits of cold roast and boiled, and deeper and graver still grew the "settlings," as Mrs. Smith called them, when pastry and sweets formed the theme under discussion. At last however, even Tom's mind was made up, and Mrs. Smith set to work. For two days be

fore the all-important twenty-fourth, Mrs. Smith was invisible to the general public.

Tom Clyde's wants,—neither few nor far between, were supplied by Emma, a non-descript female, who combined in her own proper person, the weighty offices of kitchen-maid, chambermaid, parlourmaid, and boots. Emma was quite aware that the present state of affairs in the kitchen was an abnormal one, and conducted herself accordingly. She indemnified herself for months of watching for opportunities, by spending an hour in the morning, reading "Diana the Delicious, or the Dutchman's Daughter," in whose fortunes she felt a keen interest. She had hitherto been debarred from such intellectual feasts, by the constant surveillance of her mistress, whom she stigmatized in consequence, as a "sneaking old thing." She further consoled herself for past deprivation by stealing out in the evening, to exchange sympathies over the garden wall, with Kitty, next door, concerning certain "Jacks," and "Bills," dear to their innocent young hearts. These were halcyon days for Emma.

It was the evening of the twenty third of June. Tom Clyde was buried in thought, and in the cushions of a large arm-chair.

Things were in a glorious state of waiting perfection. Frequent had been the information from the "Eleven," each message shewing how brilliant were the morrow's prospects. But still a cloud rested on Tom's brow. The cloud came there on this wise. Tom had a weakness for tea. Tea, poured out by fair white hands, was as nectar of the gods to the efficient assistant. In Elves Hollow were unlimited fuel and water, and Tom saw his way clear to a large tea-kettle, and certain sets of china. But there the clear vista ended. Dimly through the avenue of china, he saw a large old-fashioned teapot, china likewise, but it was girt about with difficulties, and entirely wrapped in the clouds of doubt.

The tea-pot in question was the property of Mrs. Smith, and was an heirloom, inasmuch as it was originally the property of that lady's great grandmother, and had been portion of a tea set presented to her on her marriage by one of her disappointed suitors. It had never been used for tea during Tom's time, in fact, its office was a more important one, it contained Mrs. Smith's entire set of jewels, not a very large one, it is admitted, nor indeed very costly.

Tom mused and smoked, puffed and ruminated, at last he suddenly jumped up with

strong determination, and sought the lower regions where Mrs. Smith with a heap of parsley and coloured tissue paper, was trying her hand as a decorator. The tea-pot reposed on a side table, the centre of a group of lesser lights, (china). It was worthy of its honourable place, for it was an awful piece of workmanship. Almost every created object, bird, beast, and fish, was portrayed on its immense surface, in every variety of position, each novel and striking, and laid on with all the colours of the rainbow. Suspended above it was a bunch of peacock's feathers, all the eyes directed, as in duty bound, to the reigning dignity of the table, the china tea-pot. "How very nice every thing looks!" said Tom, sweetly, to open the conversation. He knew Mrs. Smith was a woman and a cook.

"Well," replied Mrs. Smith, "I'm sure, sir, I've done my best. As I was saying to Mrs. Allen over the way, I says, I never minds what I does, if I can but give satisfaction."

"I know that, Mrs. Smith" continued Tom urbanely,—*"I hope every-thing will go off well tomorrow."*

"Well, sir, I hope so, sir, but you musn't build too much on it, sir, as I says to Mrs. Allen, you never knows what may happen."

"Oh certainly," admitted Tom, "but every thing seems very promising." A pause,—*"We intend to get a cup of tea at Elves Hollow, before we come home,"* remarked Mr. Clyde, feeling his way.

"But how will you get it made?" enquired Mrs. Smith.

"Oh!" answered Tom, carelessly, "we shall boil the kettle gipsy fashion, and make the tea in a large pot."

"But you won't get a pot big enough."

"Oh! yes, we shall,"—Tom turned desperately towards the pot, "why here is the very thing."

"Oh! you can't have that, sir. That was my great-grandmother's, I couldn't let it go out of my sight."

"But," pleaded Tom, "I will take such care of it. I will carry it there myself."

"Now, sir," said Mrs. Smith seriously, "just look here, I should like to oblige you I'm sure, but that pot has been in my family so long, that wherever it goes, I goes. It don't go out of my sight."

"Well, then," said Tom "will you come to tea tomorrow, and bring the pot, and pour out yourself?"

"Well, sir, I don't mind that." "Agreed,

then," concluded Mr. Clyde.

"Well, Tom," enquired the lawyer, entering the bachelor's sanctum the same evening, later, "and how do you progress?"

"Oh, first class," replied Tom, warmly, flushed with his victory in the tea-pot encounter, which he related to his friend.

"Now, Tom, I fear I am going to tell you something unpleasant."

"Eh! what!" exclaimed Tom anxiously.

"Rosie Cliff is leaving Cleetonholt to-day, is gone in fact."

"How do you know?" asked Tom.

"I just bid her good-bye. She said it was uncertain when she should return."

"There now," said Tom, bluntly, "and I meant to have made it all straight to-morrow."

"But you'll help us out, Tom, just as if Rosie were here?"

"Oh! yes," said Tom with a wry face, "but I shall wish you all in Hanover." "I dare say you will," responded Mr. Grant "but do not despair. You will not blush unseen to-morrow. Your old friend Miss Devereux will be there. So cheer up man."

"Miss Devereux be painted," said Tom savagely. "she wants it badly enough."

"Come, come, Tom," remonstrated Mr. Grant, "but look here, you will turn up to-morrow, and not sell us all by having a convenient dying patient, or any ailment of your own."

"No, indeed," said Tom, earnestly. "Honour bright, I'll be there."

And he was there. Spite of his own disappointment, he went early to Elves Hollow, to see the preparations completed.

When the fair guests began to assemble, no one would have supposed that one was missing, for Tom's bows and smiles were equally and generously bestowed.

While unpacking a hamper, and growing very hot and excited concerning several missing articles, he felt a tap on the shoulder, and turning round saw Mr. Grant, with a young lady in a pale pink bonnet on his arm.

"Bob! Rosie!" why you said——

"I said" replied the lawyer coolly "that Miss Cliff left Cleetonholt yesterday. She has since informed me it was to fetch her new bonnet. She returned early this morning."

Tom Clyde never organised another "Bachelor's Picnic," for when Midsummer came round again, he was like myself a

BENEDICK.

The Theatres.

ROYAL ITALIAN OPERA HOUSE, COVENT GARDEN.

During the short Season at this Opera House, a young American Soprano Miss Minnie Hauck, has made a most successful *debut*, and will prove a valuable addition to our list of Prime Donne. Miss Minnie Hauck's most striking representation, has been her "*Marguerite*" in Gounod's "*Faust*," of which character she gives an entirely new version. We may safely predict that Miss Minnie Hauck will become a standard favorite with the admirers of opera.

DRURY LANE.

The only addition to the performance here has been the grand Ballet arranged by Mr. Cormack, and entitled "*Beda*," the principal dancers being Madlle. Tourneur, Miss Grosvenor, and Mr. Charles Laurie, with a *Corps de Ballet* of 200. The new piece "*The King o' Scots*" continues to crowd every part of the house, and it has been rarely that we have seen the walls of old Drury, so thronged as they have nightly been since the production of this magnificent Drama. It is impossible to say too much in praise of Mr. Phelps' acting in the two extremely opposite characters he undertakes, or whether most to admire the vein of dry humour that runs through his *James 1st*, or the truly wonderful impersonation he gives of the Miser Trapbois, which must be seen to be realised, for we are sure no one would imagine so life-like a representation. The piece is still preceded by the very clever Farce "*A Model Uncle*," a visit to which we would recommend for all who really want a good laugh.

LYCEUM.

At this theatre Lord Lytton's "*Rightful Heir*," continues to be as attractive as ever, and Mr. Bandmann, who made so successful a *debut* here last season, has confirmed, and if possible increased the good opinion then formed of his talents, by the Theatrical Public. Mrs. Hermann Vezin reaps abundant laurels in her character, and Mr. H. Vezin acts admirably.

NEW HOLBORN THEATRE.

Here the success of Mr. H. Byron's Drama "*Blow for Blow*" is unabated, on the contrary it seems to become more and more popular; there has therefore been no change in this part of the bill of fare, the only addition having been the burlesque of "*Lucretia Borgia*, M. D. *La Grande Doctresse*," which is admirably put upon the stage, and most creditably performed.

THE NEW QUEEN'S.

A new Burlesque written by Mr. Reece, has been the last production at this House, and now follows Mr. Byron's very successful and popular drama "*The Lancashire Lass*." This Burlesque is entitled "*The Stranger, Stranger than ever*." It is replete with pretty scenery, comic and other songs, dances, and some clever puns, and keeps the audience highly amused and pleased during the hour which its performance occupies. Miss Hodson was a clever Mrs. Haller, and Mr. Brough's expressive face told well in the sad feeble stranger, which character he rendered excessively comic. We have no doubt this piece will enjoy a lengthened run.

STRAND.

The performances at this favorite little theatre, have been honored with the presence of Their Royal Highnesses the Prince and Princess of Wales, and of the Prince and Princess Teck, all of whom expressed great satisfaction with the entertainment. "*The Field of the Cloth of Gold*" displays the resources of this House, so crowded are the nightly audiences. Mr. J. S. Clarke, the celebrated American Comedian, has appeared as *Major Wellington de Boots* in the comedy "*The Widow Hunt*," and it is needless to say, met with an enthusiastic reception.

NEW ROYALTY.

"*All that Glitters is not Gold*" has been produced at this theatre; and the Burlesque "*The Rise and Fall of Richard the Third*," still continues as popular as ever. A new and original Serio-comic Drama by Mr. Andrew Halliday, (the clever Author of "*Daddy Gray*," "*King of Scots*," &c.) is announced as being in active preparation.



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